The Musical Visitor.

CINCINNATI, DECEMBER, 1889.

NEW-FASHIONED SINGIN'.

Afore Sue went ter town ter school,
  She sung as nat'ral as a bird;
She didn't warble then by rule,
  But when her pipin' voice I heard
I'd quit work jest ter hev a tune;
  The men about the place did, too;
But sence she came from school last June
  She don't sing like she use ter do.

In singin' I'm a tarnal dunce,
  Somehow I can't stick ter an air;
But when a lot sings all ter once,
  I growl a few words here and there.
But Sue, a baby, tired of play,
  Inter her mother's arms 'ud creep,
An', in her drowsy little way,
  She'd kind o' sing herself ter sleep.

I liked her hymn tunes mighty well;
  Her hymns in gen'ral struck me right,
Like "Dennis" and old "Silver Street;"
  And there was one—my favorite.
Now how was it that tune began?
  I only recollect a bit—
"Her brow was like the snowdrop an'
  Her throat was like the swan's," that's it.

An' then there was a song about
  "Endearin' young charms" an' ez how
If she should lose them charms, no doubt
  The feller'd love her just ez now.
An' one about a gal whose beau
  Was not well fixed and went away;
Then ez her father's funds was low,
  She took a chap named "Robin Gray."

An' now all day she caterwauls
  Four hours or so, an' never fails
At lot's o' monkey shines she calls
  Her exercisin' an' her scales.
The same consists o' prancin' roun'
  With whirligigs an' curleykews,
An' caperin' up an' diddlin' doun,
  With no more tune than squeaky shoes.

An' if so be her ma observes,
  "Yer pa would like ter hear ye sing,"
She then begins ter rack my nerves
  With some consarned Eyetalian thing.
These songs that's writ in furrin tongues
  Are mighty high-toned tunes, may be;
They may be good ter test the lungs,
  But words jest makes a song fer me.

I don't enjoy her singin' much,
  I s'pose my taste is kinder rough,
An' all the things she's larned is such
  Gymnastic, hyfalutin' stuff.
Them hymn tunes now she says is queer,
  I 'ain't no doubt but what that's true;
But still I wisht she'd let us hear
  The old songs like she use ter do.

—*Henry B. Smith in America.*

D'ALBERT AND LISZT.

ONE sultry noonday in July, 1885, a small group of musical celebrities from Berlin stood hatless—having converted their head covering into temporary fans—in the shade of a low, uneven row of ancient houses in the city of Weimar, and expectantly watched the nearest turn in the street. Just as the heat was pronounced insupportable two well-known figures sauntered arm-in-arm around the corner—one the venerable form of Franz Liszt, his flowing white locks surmounted by an old-fashioned tile hat, his shirt collar thrown open, revealing a throat which rivalled in color the high flush of his visage; and the other Eugene d'Albert, a short youth, with a round face and small black eyes, whose heavy shock of dark brown hair fell about his neck a la Liszt and was topped by an artist's wide-brimmed slouch hat, the crown of which just brushed the master's shoulder. It was not the odd contrasting couple which so forcibly impressed all beholders alike. It was the two great men of genius walking side by side—a tottering old man with one foot already in the grave, and his pupil, the younger by half a century and in the very spring time of life: one, the greatest piano virtuoso of any time, behind whom lay an unprecedented, brilliant career of more than three-score years; the other, though scarcely more than a lad, the most famous musical artist of his generation, with a future of unlimited possibilities just opening up.

These two exchanged greetings with the gentlemen who had come, with d'Albert, on a twenty-four hours' visit to the city, and then they crossed the stony way in a body to the cooler shade of Chemnitiuss's restaurant garden to partake of a dinner in Liszt's honor.

This noteworthy meeting of a master and pupil always recurs to my mind when asked, "Do any of Liszt's later pupils give promise of greatness, or at least of proving themselves eminently worthy such a teacher?" If in reply I begin with Eugene d'Albert, it is because he was the first of the group to come prominently before the public; and justice to others compels me to add in the same sentence Arthur Friedheim, Alfred Reisenauer, Alexander Siloti, and Adele aus der Ohe.

Eugene d'Albert is more widely known than his youthful contemporaries. A lad of exceptional gifts and attainments, he made his debut in 1882, at an age favorable to success. The masses were dazzled by such virtuosity in a youth of nineteen summers. The critics marveled at his power and the maturity of his intellect, but praised conditionally the "wonder child." After his second season he had earned his right to be classed with the greatest virtuosos and musicians of the day. His compositions for orchestra, and more especially for piano, are adding to his renown.—*From the Century, March, 1888.*

THE FUTURE COMPOSER.

BY I. J. COGSWELL.

THE evolution of individual life is the archetype of the evolution of national and artistic life. Musical America is yet a student. The old world is our instructor, but our own land must be our incentive. Her expanse, her beauty, her growth, her very spirit must be our inspiration.

As the youth, by education, develops his native powers and forms the plans that in after years take definite shape, so musical America (the youthful but promising genius, nay, even prodigy) is studying her models, developing to the utmost the products of the old continental schools, and by this means—this education and training—is developing her powers and forecasting her plans for the future.

The typical American composer must be original. He will depart more rapidly from the beaten paths of conventionality and orthodoxy than did any of the old masters. The characteristic American spirit of invention and adventure will find its way to influence musical art. The large field of action open to the composer, and the immense audiences that promise to welcome him, will inspire broader effects, and a more universal spirit of sympathy will pervade his works. In chamber and salon music he will enter upon a delicate and microscopical analysis of complex emotional sentiments; and in concert and festival works he will cast off the restrictions of conventional form and the weight of contrapuntal traditions. In orchestral works he will enlarge his themes and secure greater brilliancy in thematic treatment, and harmonic forms will be retired to a vague suggestion, an atmosphere of feeling, delicate as perfumes from elysian gardens, pervading as the shadows of evening; and on this sea of feeling will ride the gems of musical thought and life expressed in melody, as the stars shine forth from the blue vault of night.

In opera, music will be given the supremacy that her superiority as an art deserves, and the contributing sister arts will be pervaded and animated by the invisible life that springs from music. The conversation of the cultured in society will be intonated to the appropriate modulations of melody, the voices being pitched in harmonious keys, and thought will flow and action respond to the subtle charm. The chorus will no longer conform to the four-voiced fugue, but in place of each voice part there will be written an harmonic series, a grand melodic succession of harmonies—an immense harmonic structure fit

to voice the sentiment of nations. The typical composer will write melodious chord successions with the same spontaneity and facility with which one now writes melodies. "Beautiful melodies and beautiful harmonies are equally the product of inspiration; but is it not evident that beautiful harmonies can only be invented by a more powfully organized genius?"

When America can absorb the great influx of foreign elements, and expand them by a process of education (which will require time) into true Americanism, then will her art become distinctively American. Her art composed of the best principles of the old schools will be stamped with American originality, refinement and brilliancy. It will become broader, deeper, and at the same time more subtle and emotionally discriminating. Our art, as all our institutions, will have its foundation resting upon the traditions of the Old World, and its crown embellished with the discoveries and refinements of the New.

Art in nature is the expression of a universal thought, of a universal soul. The art of man is an expression of his best thought, of his refined soul, in the forms that nature dictates. A nation that is capable of great thoughts, and possesses a grand soul yearning for the universal and unattained, will develop a great art life. So cosmopolitan is our American life that our art must rest on a broader basis and be more comprehensive than that of any other nation. The national flower will be a bouquet, to which each local sentiment will contribute a flower; so with our national school of music, each sentiment will contribute its tone-color and tonal-form.

The art temple, the foundations of which we are laying, does not appear as yet what it will be. Its builder is Time, its architect the spirit of the people, and its priests must needs be geniuses.

The American idea is to pierce to the core of the matter—in art to seek the expression of the intensely beautiful, the beauty of graceful ornament and rich sentiment rather than the beauty of solidity and permanency. But with Shakespeare, Dante, Beethoven and Angelo for our foundation stones, is not art safe?

The mission of art is to assist in making men better, and whatever it possesses that does not fulfill this end is not true art—so says Ruskin—and art must and will be purged of all its dross. Here, then, is a mission for America—to purify and elevate art. As you approach the beautiful, keep near also to the pure and true, for only the true and pure are beautiful.

GEORGE ONSLOW.

SIG. H. B. FABIANI.

IT is now more than twenty years ago. I had been on a charming pedestrian tour through picturesque Auvergne, that strange old province of central France, where the peasantry seem to this day to live in the traditions of many a century back, and think of their English neighbors as the barbarians who burnt Jehanne la Pucelle, "la Grande Pastoure." And no wonder; for their moral nature does but answer to the physical features of that land of extinct volcanoes, the population of which believe as firmly in the existence of subterranean cities, once swallowed up by the earthquakes that produced the yawning fissures you meet with at every turn, as they do in the fabled golden ox, which appears on a certain night in the year to the maiden bold enough to face and to question it. Parisians remember Auvergne chiefly as the birthplace of these sinewy, sober, frugal hewers of wood and drawers of water, whose services are indispensable to them.

One of the loveliest cities in old fairy-haunted Auvergne is certainly Clermont. When I was there every hotel had its *table-d'hote*, and every *table-d'hote* its old-established circle of well-known habitues: retired tradesmen with no family, quiet and gossipy; battered old veteran officers of the army, and a sufficient sprinkling of young bachelors to infuse a little juvenility into the social gatherings. At the head of the table I happened to select on the occasion I now recall, sat an old *gentilhomme* of the most engaging and noble aspect. The *garcon* called him "M. le Colonel." He hardly ever spoke, but from time to time his clear, benevolent eye wandered over the assembled company and then was clouded with a sad expression, until some piquant or graceful remark recalled his attention to a society to which some secret pre-occupation had made him indifferent. Two citizens of Clermont, who were seated at his right, rose to take their departure, and then the old colonel exchanged a few words with them and a graceful salute, after which he resumed his former melancholy attitude. Across the two empty places between us we interchanged a few words, and he asked me: "Do you belong to Auvergne?" "No." "Do you come here often?" "Once in ten years." He seemed to experience a relief at hearing that, not very complimentary to myself, and then conversed more freely of Clermont, its rich plains, noble mountains, fine situation, and the excellent qualities of the people, and yet in reply to a question from me he said he was no native of that country. "No," he said, "I belonged to the garrison here, some years ago. I lost my daughter in this place, and so, rather than leave the spot, hallowed by her memory, I sold out and continue to vegetate here, *en attendant* a still narrower lodging beneath yon green sod." I began to apologize for re-opening so deep a wound. "'Tis I," he interrupted, "who should excuse myself for alluding in conversation with a stranger to a memory which should sleep by day, since it will not suffer me to repose at night! But, you see, to-day happens to be an anniversary, and an old fellow like me may perhaps be forgiven for seeking a congenial ear into which he may pour his overflowing memories of a beloved child. One there was who knew her well, but he is now joining his part with hers in heavenly concerts, even purer than those with which they delighted me when both were alive here below."

I pressed the old soldier's hand in silence. With a grateful look he asked if I took coffee. "Yes, if you do." "Then come with me."

We went out, arm in arm, and not a word escaped him, as with a grave and mild gesture he responded to the frequent military salutes that greeted him, until we reached the door of his house. His rooms were furnished in the plainest style. Three tapestried chairs, a sofa, a panoply of arms, a table, and over the piano two portraits, one, a miniature, by Madame de Mirbel, showed a lovely blonde girl, the other, an original engraving, bore in the corner the written words, "To my friend, Colonel Bertrand. George Onslow."

The old officer busied himself with the preparation of our coffee, and having placed two cups on the *gueridon* sat down beside me and looked intently at the two portraits.

"Both dead!" he murmured. "He has joined her; I remain alone, but for a time. That girl, sir, had such a peerless voice and ear, that Onslow, the great master whom every one sought, would come here in secret and teach her—nay, he would tune her piano with his own hands! Can you wonder that in the silent night a solemn symphony seems to my fancy to arise, in which I hear their voices and their hands awake in concert the magic strains now mute for ever?"

After a short pause, during which his gray head was bowed in reverie, he resumed: "While he lived, there was ever near me a sympathetic ear, always open to others' sorrows, a heart never insensible to the appeals of distress. If an old artist fell into poverty, who but Onslow would seek him out, clothe him and feed him? In all the aristocratic reunions of the whole province, who so admired a performer, so congenial an *invité* in the highest salons, as George Onslow? Even now, each time a military band passes, the bystanders instinctively look up to those windows from which the composer was wont to applaud their martial music." "You have no family?" I asked. "No, sir." "No friends, no chosen brother in arms?" "I am quite alone; and to-day I have done and said to you what I shall never repeat to any other, because I feel we shall never meet again. *Allons!* This evening you shall be my guest; thanks to your congenial company and aspect, this anniversary will have passed more lightly!"

Again we sallied forth, arm in arm. The old officer stopped opposite a large mansion facing the barracks. "Where you see those large, closed windows, he used to practice, and on many a summer evening the square below would be crowded with admiring listeners, eager to catch the sound of his improvisations. When he and his brother, Maurice, the harpist, extemporized *en duo*, I declare the very birds seemed to hush their warbling to listen!"

Suddenly the old man clutched my arm and turned pale, as from behind the *persiennes* of the deserted looking mansion the notes of a piano were faintly heard. "Heaven! that is the very sonata by Mozart he loved to play! Let us go, friend, I cannot endure it!"

A group of idlers had gradually formed. At that moment the music ceased and a young man appeared at the window. The old colonel did not see him. Tears were in his eyes as he drew me away. "Ah," he said, "whose music more fitly than Mozart's could come to one's ear, as it were from the pure world of spirits, as that does? I wish you were not leaving so soon! If you stayed here one week I think I should feel able to re-enter society."

As we turned the corner of the noble mansion its gates opened and an elegant *caleche*, drawn by two grays, whirled past. The same young man we had seen at the window, and whose performance had affected the veteran, was seated in the carriage beside a handsome young lady and both saluted the colonel. "That is his son, Arthur, with Mademoiselle de Costay, his fiancee. She, too, was acquainted with my child. It is quite long since I ventured to visit this part of Clermont. Let us go home."

Next day I had to leave Clermont, and as the omnibus took me to the station, I saw the old soldier striding vigorously on toward the cemetery we soon had to pass. When the noise of the wheels made him turn his head, he saw me and stretched his hands towards me

with a heartfelt adieu. "When you next visit Clermont" he cried in his ringing voice, "I shall be slumbering with those I now go to visit! Pray for *all three!*"

DR. ROOT'S AUTOBIOGRAPHY—XIV.

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ON my return from Europe I found my family at the old home in North Reading. We had a week or so more of vacation, and then I went back to New York and resumed my work. The first need I felt was for something new for my classes, especially at Rutger's and Spingler Institutes, to sing. This was in the Autumn of 1851. Mr. Bradbury had given some floral concerts with children at the Broadway Tabernacle, and at a recent one had introduced some selections in a connected series. This gave me the idea that a little musical play might be made for girls and young ladies that would be useful. I cast about for a subject. It was not difficult to find one; the whole world was open to me, for nothing of the kind had been done. I soon decided that the subject should be flowers choosing a queen, and that the little play should be called "The Flower Queen."

At the Institution for the Blind there was at that time a lady who had been a pupil there, but was now a teacher, who had a great gift for rhyming, and, better still, had a delicate and poetic imagination. The name of Fanny Crosby was not known then beyond the small circle of her personal friends, but it is now familiar, especially wherever Gospel songs are sung. I used to tell her one day in prose what I wanted the flowers or the Recluse to say, and the next day the poem would be ready—sometimes two or three of them. I generally hummed enough of a melody to give her an idea of the meter and rhythmic swing wanted, and sometimes played to her the entire music of a number, before she undertook her work. It was all the same. Like many blind people her memory was great, and she easily retained all I told her. After receiving her poems, which rarely needed any modification, I thought out the music, perhaps while going from one lesson to another, (the distances were so great that I had to spend a good deal of time every day in omnibuses or street cars,) and then I caught the first moment of freedom to write it out. Sometimes this was a half hour before dinner or supper, sometimes a little while between lessons, and sometimes an hour at night. This went on until the cantata was finished.

I can truly say that I had no other thought in this work than my own needs. I did not know that it would ever be heard outside of the walls of the Institutions in which I was teaching. I had to have it printed because I needed so many copies myself, and this time it fell into good hands. The two older sons of Dr. Mason were then book-sellers and publishers in New York under the firm name of Mason Brothers. They willingly undertook to supply me with copies, and they said, "we'll publish it regularly—others may want what you want," and so it proved.

I have often been glad that I did not begin earlier to write for publication. It was not a noble motive that restrained me, but our foolishness is often overruled to our advantage. By delaying I had become better equipped. I had heard a good deal of good music, and had been obliged to teach some of a high order. Everything that my blind pupils sang I had to know in the most thorough manner. My acquaintance with some of the best musicians of the day was such as to bring me into close contact with what they performed and liked, and in my family we were familiar with music of a grade considerably above that of the popular music of the day. The reservoir was, therefore, much better filled than it would have been if I had commenced when urged to do so by the friends of whom I have spoken, and the comparatively simple music that I have written from that time to this has included a greater variety of subjects, and has been better in quality in consequence.

I saw at once that mine must be the "people's song," still, I am ashamed to say, I shared the feeling that was around me in regard to that grade of music. When Stephen C. Foster's wonderful melodies (as I now see them) began to appear, and the famous Christy's Minstrels began to make them known, I "took a hand in" and wrote a few, but put "G. Friedrich Wurzel" (the German for Root) to them instead of my own name. "Hazel Dell," and "Rosalie the Prairie Flower" were the best known of those so written. It was not until I imbibed more of Dr. Mason's spirit, and went more among the people of the country, that I saw these things in a truer light, and respected myself, and was thankful when I could write something that all the people would sing.

"The Flower Queen" served an excellent purpose, both as an incentive to work on the part of the classes, and as an entertainment for the friends of the schools. I served in the double capacity of Recluse and stage manager in the first performances, and fear the latter character appeared sometimes during the performance of the former much to the detriment of that dignitary. However, we always rehearsed thoroughly and the success of those first representations was all that could be desired. The first "Rose" is worth telling about:—

Two or three years before, I noticed one day a strange voice among my four hundred at Rutger's. It did not seem loud, but it pervaded the whole room and was exceedingly rich in quality. It seemed so mature that I looked among the young ladies for it at first, but there was no stranger among them. Then I stepped down from the platform and walked back among the younger girls and soon discovered her, a small brunette, twelve or thirteen years old, with laughing eyes and a profusion of dark, wavy hair hanging unconfined about a handsome, dark face. That was her first day at the school, but she soon became our *prima donna*, and the name of Annie Thomas will not soon be forgotten by those who heard her during those years at Rutger's and afterward in her more prominent musical life in New York.

I used to take my pupils occasionally to hear the blind people sing. Annie was a great favorite there. She not only captivated the class, but in a special and particular way a young gentleman who not only could hear her voice, but see her face. He was a theological student, temporarily teaching there. He had a younger brother who was a part of the time in the Institution, I think as an office boy. This theological student sought an introduction to my young lady and I introduced him. A few years after he married her. He is now (at this writing, Dec., 1888,) the Rev. Wm. Cleveland, of Forestport, N. Y., and the office boy is President of the United States.

Speaking of my best singer in New York, on account of her connection with a well-known personage, brings to my mind my best piano pupil, a lovely young girl of thirteen or fourteen. If you will read Charles Dudley Warner's "My summer in a garden," you will be much amused at his allusions to his wife who was this young girl. I hope she has not forgotten the Cramer's studies she played so well.

With every Teacher's Class and Convention that I attended with Mr. Mason and Mr. Webb I became more interested in the improvement of the teachers who came to be instructed. I saw how inadequate the time was for much improvement, not only in my department (the voice), but in the art of teaching and in harmony and general musical culture. Early in 1852 I conceived the idea of having a *three months'* session for this work. It must be in the summer, because then the teachers had more leisure. It must be in the city of New York, for I must be there where my work was. I knew the expenses of advertising and place of meeting would be large, but I believed that from all the States and Canada enough teachers, and those who wished to become such, would come, to save the enterprise from pecuniary loss.

I went immediately to Boston, where Mr. Mason still lived, and told him my plan. It did not strike him at first as feasible. He did not believe any considerable number of persons could be induced to come, especially from a distance, on account of the great expense of traveling and of such a stay in New York City, in addition to the cost of instruction. I said, "Well, I am going to have such a class. You are the proper person to appear at the head of it, and to be the real head when it comes to the teaching, but I do not expect you to do any of the work of getting it up; I'll see to that. It will be a better opportunity than you have ever had to make your ideas of notation, teaching, and church music really known, for you will have time enough thoroughly to indoctrinate people with them, and that you know you never have had in Teachers' Classes and Conventions."

I knew this would move him if anything would. No word of money or remuneration for his services passed between us, and I take this opportunity to say that Lowell Mason was the most misjudged man in this respect that I ever knew. He had plenty of money. It came in large sums from his works, but I do not believe he ever made a plan to make money, unless when investing his surplus funds. In his musical work it was always "is this the best thing—will it be received—will it do the most good?" It was a clear case in its sphere of seeking first what was right and finding that all other things were added. And now that I am about it I will say further of this remarkable man, that although great in every way, intellectually and morally as well as musically, he was like a child if any error could be pointed out in his works or defect in his teaching. It was not often that either thing happened, but when it did, it was "Is that so? Let us see," and prompt correction took place whenever he saw he was wrong. A favorite saying with him was, "Error makes us weak—truth makes us strong."

As I am writing these recollections (Dec., 1888,) I open my morning paper and the following item catches my eye. It is worth inserting here, but first I will explain that Mr. Mason was a Massachusetts man by birth, but lived for a while in Savannah, Ga. From there he was induced to return to Boston by some prominent citizens who knew of his gifts, and believed that he could inaugurate the musical reform that they felt was needed. "Missionary Hymn" was, I am quite sure, his first publication:

When Bishop Heber's famous missionary hymn, "From Greenland's Icy Mountains," which he wrote in 1824 when in Ceylon, first reached this country, a lady in Savannah was much impressed with the beauty of it, and was particularly anxious to find a tune suited to it. She ransacked her music in vain, and then chancing to remember that in a bank down the street was a young clerk who had considerable reputation as a musical genius, she decided to ask him to write a tune to fit it. He readily complied with her request, and the melody thus dashed off is to-day sung all over the world, and is inseparably connected with the hymn. The young bank clerk was Lowell Mason.

Mr. Mason finally agreed to be at the head of the enterprise, which I decided to call "The Normal Musical Institute," but he said he had promised to go to England for a short visit. "When did I wish to commence?" "In June," I told him—June, July and August I thought should be the months. Well, he would be back in time without doubt. Then I went back to New York, and with Mason Brothers, the publishers, I took a different line of argument. I said: "It will be a great thing for the sale of your father's books to have his methods and music better understood than they can be in the shorter gatherings. (I had no books of my own then for such work.) Will you do the work of making the right people know of this all over the country?" They said they would, and they did. The responses were most encouraging, but a change took place in our plans. A few weeks before the time set to begin, Mr. Mason wrote that he could not be back until in the summer, perhaps not until the autumn. He had found work to do in England that delighted him, and that he felt was useful, and we must go on with the Institute without him, or defer the opening until the next summer. The brothers said, "We believe this is going to be a success, and if you will put it off we will not only pay all the expenses incurred thus far, but all the expenses of advertising it for next year. To this I readily agreed, as I did not wish to begin without the "master." So the notice of postponement, with explanations, was sent wherever the Institute had been advertised, and to all who wrote about coming, and the matter rested.

It will be of interest to mention that Mr. Mason's work in England had reference principally to congregational singing, although he gave some lessons in his incomparable way in the elementary principles of music. The Rev. John Curwen, father of the present Messrs. Curwen, and founder of the tonic-sol-fa method of notation, was present at many of Mr. Mason's lectures and lessons, and was greatly interested in both. Tonic-sol-fa was in its infancy then. Mr. Mason spoke of it as a simple notation for the poor people of Mr. Curwen's congregation. He had no idea that its use would extend much farther than that. It is certain that these two men—the one having exercised a vast influence for good on the singing of the people in America, and the other destined to perform a similar use in England—were sincerely attached to each other. G. F. R.

MUSIC IN ENGLAND.

[From Our Regular Correspondent.]

LONDON, November 6, 1889.

APART from the Leeds Festival, the regular winter musical season has commenced and the performances of the past month have accordingly been extremely numerous. In most cases, however, they have been mere repetitions of more or less familiar works which do not demand detailed criticism. A brief summary will suffice, a description of the more important novelties being also given hereunder. In regard to

CHORAL CONCERTS

the season at the Albert Hall began on October 30th, with a performance of Berlioz' "Faust," when Madame Albani took her farewell of London before going to America. Mr. McKay and Mr. Henschel assisted, and the performance of the choir has been very generally praised.

On November 13th, Dr. Parry's "Ode to St. Cecilia's Day," and Professor Villiers Stanford's "Voyage of Maeldune," produced at the Leeds Festival, are announced for first performance in London.

ORCHESTRAL CONCERTS.

The Promenade Concert season closed at Her Majesty's on October 26th, and at Covent Garden on November 4th. There were no novelties except Mr. Dunkley's prize suite. Mr. Dunkley carried off from nearly sixty competitors the prize of fifty guineas for the best orchestral suite from an English pen. Mr. Dunkley is as yet only twenty years old. His "Rustic Suite," which is entitled "Among Yon Mountain Fastnesses," is founded on certain lines from Wordsworth's "Excursion." Suites by Messrs. Walter Wesche, Arthur Somerville, and Edwin Ould were likewise highly commended, and the waltz prize was won by Mr. Edward Seymour. Mr. Dunkley is a Londoner and a resident of Wandsworth.

Sarasate gave a series of three farewell concerts, introducing to London Dr. Mackenzie's Leeds Festival "Pibroch," and various arrangements for violin, upon which comment is not necessary.

The thirty-fourth annual series of Crystal Palace Concerts commenced on the 28th ult., when Madame Roger-Miclos made her first appearance at Sydenham and played Saint-Saens's second concerto in G minor.

Mr. Manns produced a symphony in B-flat, Op. 60, by Dr. Bernhard Scholz, the distinguished German contrapuntist, whose compositions, although so popular in Germany, are almost entirely unknown in England. Dr. Scholz was born at Mayence in 1835, studied under Pauer and the renowned harmonist Dr. Dehn, and, after gaining experience as a teacher and conductor, he was, on the death of Raff, appointed chief of the Hoch Conservatorium at Frankfort. A quintet from his pen was produced privately at Mr. Dannreuther's musical evenings some years ago. His works include three operas, two cantatas, a requiem, and a quantity of chamber music. The symphony in B-flat was written six years ago, shortly after the composer had received the honorary degree of Doctor of Philosophy from the University of Breslau.

On November 3d Herr Wessley played Mendelssohn's violin concerto, and Mr. Simpson's "Robert Bruce" overture was produced. The name of the composer was new to a British audience. Mr. F. J. Simpson is a Scotchman, now thirty-one years of age, who has studied at Leipsic, Berlin, and the National Training School. His overture, "Robert Bruce," shows great capacity for orchestral tone-painting. It, however, partakes very little of the character of Scotch music, such local color as it possesses being due to the employment of the ancient Scotch melody, "Hei Tuti Taiti," now associated with Burns' poem "Scots Wha Hae."

Orchestral concerts have also been given by the Royal College students and others.

CHAMBER CONCERTS.

At the Popular Concerts Madame Haas and Miss Agnes Zimmermann have been the pianists, and Lady Halle the first violinist. Dvorak's quartet, Op. 80, and Cherubini's quartet in F, No. 5, already heard at the Halle Concerts, have been added to the Popular Concert repertory. On November 4th Signor Piatti introduced two movements for violoncello from Ariosti's "Lessons for viola d'amore," and on the 11th inst. Sir Charles Halle played Brahms' sonata in A, Op. 100.

Little Otto Hegner has given a series of farewells, and has since left for the United States. Three concerts have also been given by Madame Patti, whose last farewell concert will take place on the 18th inst.

THE LEEDS FESTIVAL.

SPECIALLY CONTRIBUTED.

THE Triennial Festival took place at Leeds in October, and it resulted in a great artistic success and an enormous pecuniary profit. The balance of profit was about $16,000, that is to say, a larger sum than had been earned at any previous Festival. The program included performances of Berlioz' "Faust," the third act of Wagner's Tannhauser," Bach's "God's Time is the Best," Handel's "Acis and Galatea," Mendelssohn's Violin Concerto, played by Sarasate, Beethoven's Choral Symphony, Mendelssohn's "Midsummer Night's Dream" music and "Hymn of Praise," Brahms' "Requiem," and Sullivan's "Golden Legend," besides several novelties written specially for the Festival. The most important of these were from the pens of Dr. Parry and Dr. Villiers Stanford. Dr. Parry's setting of Pope's "Ode to St. Cecilia" is thoroughly English in style. Its finest features are the opening chorus, which ends with the call to arms, the beautiful part-song set to the lines beginning "By the streams that ever flow," and the soprano solo and chorus in which are described Orpheus' grief for the loss of Eurydice and the poet's death. Dr. Villiers Stanford's contribution to the Festival was a setting (in the narrative style, adopted by the same composer three years previously for "The Revenge") of Lord Tennyson's "Voyage of Maeldune." The difficulty of writing music to a poem which is throughout practically in the same metre has been admirably overcome. The description of the various isles which the Irish chieftain and his followers visit are entrusted chiefly to the tenor soloist and the chorus, and they afford Dr. Stanford opportunity for much admirable tone-painting, and many effective contrasts. In each number is heard the leading motif typical of the feeling of revenge which led Maeldune on his adventurous journey, while each time the vessel starts for a fresh isle the theme representative of the voyage is employed. At the description of the Isle of Witches verses are interpolated from Lord Tennyson's earlier poem, the "Sea Fairies," and as sung by Madame Albani, Miss Hilda Wilson and the Leeds chorus

they created a most agreeable impression. Both these works are announced to be performed for the first time in London on November 13th. Mr. Frederic Corder's "Sword of Argantyr," also produced at Leeds, has been more or less criticised on the ground of its inequality. Portions of it are worthy of the composer at his best, but some of the solos are hardly grateful to either vocalists or audience. The libretto by the composer himself is based upon a legend of a notable sword which, when unsheathed, was apt to turn upon its owner unless it was washed in the blood of his enemies. It had already killed King Argantyr, and now his daughter, Hervor, is depicted as leading her oppressed countrymen to her parent's fire-girt grave in order to recover the weapon and thus secure victory. On the island where King Argantyr lay buried she meets a shepherd, with whom she falls in love. The two struggle for the possession of the sword, which fulfills its curse by killing the swain. The chorus of Norwegians, descriptive of a mutiny, the baritone legend of the sword, a pastoral interlude and tenor solo sung by the shepherd, and the love duet are the most agreeable features of the work. Dr. Creser, organist of Leeds Parish Church, likewise contributed to the Leeds Festival a cantata, "The Sacrifice of Freia." The libretto, by the late Dr. Hueffer, was intended as a mere interlude in a far larger work. It describes the sacrifice offered by women and warriors to Freia in her varied capacities of goddess of springtime, love and war. Although the music shows, more or less, the influence of Wagner, the sacrificial choruses are highly effective. The work also contains a poetic incident in which a maiden prays to the goddess for the safety of her lover in battle. The last novelty of the Festival was Dr. A. C. Mackenzie's new composition for violin solo and orchestra, entitled "Pibroch," which was performed for the first time in London on October 26th by the Spanish violinist, Senor Sarasate. The piece is in three movements, the first being introductory, while the second, which more closely than any other portion approaches the bagpipe "pibroch," consists of nine variations on the Scottish tune known as "Three Guid Fellows." The final movement is a dance based partly upon an old Scottish melody from the Skene MS. and partly upon a Scottish theme written by Dr. Mackenzie himself. In some quarters the "Pibroch" has been highly praised, while in others it has been deemed little better than mere virtuoso's music.

PERCY BETTS.

AN EVENING WITH HERR NIKISCH.

THE NEW BOSTON CONDUCTOR.

A BOSTON correspondent, who has been abroad this summer, discourses pleasantly of an interview with Herr Nikisch, the present conductor of the Boston Symphony Orchestra. We give the VISITOR readers the account of an operatic performance conducted by Herr Nikisch, as witnessed by the writer:

"The announcement for the evening was the 'Huguenots,' and the rendition was a delight. It has been the writer's experience to listen to many performances of Meyerbeer's famous work. Particularly fresh in the memory was a performance of it, given a fortnight earlier at the Grand Opera, Paris, where its splendid stage setting and general surroundings only made the more glaring the many execrable features of the performance, at which the painful attempts of the principal singers were the only justification for the overpowering predominance of the orchestra. It was a performance to make the author turn over in his grave. By contrast, the rendition under Herr Nikisch's direction was one long to be remembered by the writer as the finest it has ever been his fortune to enjoy. To be sure, the remarkable wealth of solo talent found in Fr. Bauman, Fr. Moran-Olden, Frl. Urtner, Herr Gessner and Herr Stierlin would go far to make the success of any opera. But the guiding influence of Herr Nikisch was everywhere apparent. No opportunity for fine effect escaped him, no intention of the composer lost a shade of its due importance. An evening of opera in Germany is a memorable experience. It is an inspiring spectacle to see a great audience settle down soberly, as to the transaction of an important affair. No dress suits or fine toilets here. It is as far as possible from a fashionable occasion. The ladies this evening appeared to outnumber the gentlemen considerably, and, contrary to the rule in Paris, they were to be found in all parts of the house, even in the parquet, which is usually so rigorously guarded from their intrusion. The entire audience, women as well as men, sat with uncovered heads. Sober matrons and young misses all seemed animated by the same spirit of serious study and appreciative enjoyment. The most brilliant passages failed to elicit applause at the time, but at the close of each act the warm applause told of the genuine delight which the music had afforded.

"Herr Nikisch presides over the orchestra of this theater, which numbers about seventy-five. The players were grouped around him in an enclosure far below the stage and parquet, so that only the head of the conductor was visible. Boston concert-goers who have for five years watched with interest the slight spot of white on the crown of the former leader of the Symphony Orchestra will be interested to know that no such mark of distinction is as yet apparent on that of Herr Nikisch. He has a bushy head of black hair, which is apt to assume a slightly unkempt appearance as the evening wears on. He controls his orchestra and guides choruses and soloists with the easy, graceful motion of one who is thoroughly familiar with his score and has his forces well under control. The tremendous passages in Meyerbeer's opera offer a constant temptation toward overpowering orchestral force; yet not once was the due proportion of vocal and instrumental work lost. It would seem that in this feature, which was one of Mr. Gericke's especial excellences, nothing is to be lost by the change.

"Opera in Germany usually begins at half-past six. At ten, therefore, the performance was over and there was time for a few minutes' conversation with Herr Nikisch at the cafe connected with the theater. He showed but few traces of his exhausting work of the past three hours, and after a pleasant interchange of farewell greetings the interview terminated, to be resumed, if all goes well, in Boston, Herr Nikisch having engaged passage from Bremen in the steamer of September 7th.

"A summing up of one's impressions of this visit to Leipsic, derived from the expressions of personal affection for and artistic pride in the man as repeated among all classes of the people, and from a favorable opportunity to judge personally of him and his work, leaves no room to doubt that the musical life of Boston is to receive through Herr Arthur Nikisch an impetus not less marked than has characterized the two previous administrations, which have become treasured epochs in its history."

THE NEGLECT OF THE STUDY OF SOLFEGGIO.

THE important art of reading music at sight, which by itself should form a distinct study, is totally neglected by many students: to "make the fingers go" seems to be their exclusive aim. Pupils should be taught to read and play at two different lessons. The advantages arising from such a division of studies must have been evident to the directors of some of the leading conservatories of Europe, for we find that the study of Solfeggio is compulsory in their institutions.

In this country most students are trained to read and play at one and the same time; they are forced to extricate themselves from the meshes of musical theory while endeavoring to free themselves from the intricacies of technique. It is difficult enough to do well one thing at a time. How, then, can young students master, together with the position of the hands and body, the fingering, the division of the measure, the notation, the tempo, the expression, the accents, and so on, when each is a new and complex problem? Crowding the mind with a multitude of incongruous ideas produces hesitation, confusion, imperfection, and much valuable time is lost in the vain endeavor to save time. The many perplexities attending the instrumentalist at his first steps are multiplied, and the advancement in either reading or playing is much retarded. In two hours, one devoted to Solfeggio and the other to the instrument, more would have been accomplished than in four hours given to the two studies simultaneously.

How many among good pianists can play an accompaniment of moderate difficulty at sight? Not one in ten. This may seem a strange assertion, but soloists throughout the United States will bear witness to the moderation of my statement. Had these pianists studied Solfeggio, this lamentable fact could not be recorded. How many among vocalists can sing music of moderate difficulty at sight? How many can intonate intervals of augmented seconds and fourths without the aid of an instrument? Not one in a thousand! And to the neglect of the study of Solfeggio must again be attributed this shameful deficiency.

Among violin students that have not received special training in Solfeggio, very few only can take at sight with certainty a note belonging to the harmony, but requiring the skip of a seventeenth. Such imperfection could not exist had the violinist received proper instructions in Solfeggio, because through its study all the possible intervals would have been made clear in his mind, and, while reaching for any note, he would have been able to anticipate its exact pitch.

The art of conducting is acquired in a measure by the study of Solfeggio. The child that has been trained for a couple of years in that much-neglected branch of musical education, learns to handle the baton with exactitude, while only a few among the many pseudo-musical directors can divide a largo into six-eight even when, without regard to the expression, they cause the musical forces at their disposal to march like a platoon of soldiers to the set metronome.

To the neglect of the study of Solfeggio innumerable bad results can be attributed. I have endeavored here to point out only the most flagrant.

LOUIS LOMBARD.

THE
Musical Visitor.

CINCINNATI, DECEMBER, 1889.

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MADAME PATTI-NICOLINI will present an additional attraction when next she appears among us. She has bleached her hair to a bright straw color. A New York *Times* correspondent says that the effect is the most curious transformation one can imagine.

FATE and custom-house officers are relentless and unsympathetic. Some of M. Massenet's admirers in Germany sent him two laurel wreaths lately, and he was obliged to pay duty upon them as "Medicinal herbs" before the officers would deliver them to him!

IT is our yearly custom at this season to call attention to the fact that a year's subscription to the VISITOR will prove an acceptable holiday present to musical friends. A gift of a dozen numbers or so to the church choir will be a delight to both choir and congregation the year round. Try it.

RUBINSTEIN, in a recent interview, takes a very discouraging view of the future of musical art. He fears that for many years to come the world will lack both great composers and great performers. Of the musician of the past he spoke with the utmost enthusiasm, especially of Mendelssohn. Schumann and Chopin are also ranked by him in the highest circle of the musical Valhalla.

H. E. KREHBIEL, of the New York *Tribune*, is giving a series of illustrated lectures on "Wagner and his Lyric Dramas." He claims that the great master is greatly misunderstood in his purposes and creations. He describes Wagner as a reformer of the Opera, or better, a regenerator of the lyric drama, and asserts that a knowledge of the Greek drama is necessary to aproper understanding of his great works.

OUR Music for Thanksgiving, published in the November VISITOR, has received very enthusiastic words of praise. It was extensively used, and pleased both singer and listener. We take pride in our Christmas Anthems, published in this VISITOR, believing that they will be found just as practicable and pleasing.

WE read with much interest the weekly programs of the Boston Symphony Orchestra, but note that the program for November 9th contained three symphonies, one each by Haydn, Mozart and Beethoven, which, to our mind, is very much like having each course of a banquet to consist of roast beef. Can Boston stand this sort of thing, even by what purports to be the best orchestra in America?

THE New York papers are congratulating themselves on the improved social atmosphere of the opera house last season. A larger number refrained from putting on their wraps and overcoats until the music had ceased, and there was, on the whole, less talking at the front of the boxes. A writer adds: "It is certainly the wish of music lovers that these improvements should continue in geometric progression, and that critics may soon be relieved from the necessity of pointing out that it is indicative of good-breeding to appear quietly interested in the opera, and to refrain from whatever may interfere with the enjoyment of others—'to assume a virtue if you have it not.'"

IN common with our musical and other exchanges we must say a good word for the new publication "Musical Analysis," which is receiving such favorable attention from the best musicians of the country. We know of nothing like it in English, and having given it a most careful perusal we believe it to be one of the most valuable musical publications ever issued in America. What faults it may have can be easily corrected. Its great value and usefulness is attested by the fact that such musicians as Sherwood, Buck, Mills, and many others of like calibre, use it in their teaching, and it has been adopted by the New England Conservatory of Boston, the Metropolitan Conservatory of New York, the Chicago Conservatory, and others of similar reputation. The New York *Tribune* deems it a public duty to call special attention to its merits. We certainly esteem it a favor to place its great worth before our readers.

IN Dr. Palmer's new pocket Dictionary there are two items which, to our mind, state fairly and truly the question of Tonic-Sol-Fa and "movable Do." In speaking of the Guidonian Syllables, Dr. P. says Guido used the syllables as names of tone relationship. Americans have always thus used them. European nations having lost sight of this use, employ them as names of pitches. As a protest against this narrow use of the syllables, the American system was introduced into England some forty years ago, resulting in what is known as Tonic-Sol-Fa, with this difference, that Tonic-Sol-Faists do away with the staff, using a letter notation. In all other respects it is our American plan of solfaing from the Tonic. Under the head of Tonic-Sol-Fa, Dr. Palmer remarks that the American system of solfaing from a tonic was carried to England by Dr. Lowell Mason, and its essential principles, viz., tone relationship, were adopted by Rev. John Curwen, and formulated into what is called Tonic-Sol-Fa. It does away with the staff, and substitutes a letter notation, thus antagonizing the universally accepted staff. All its good points were in use in America long before its advent into England.

The Alien Contract Labor Law.

If on this mundane sphere of ours there is any department of human activity where more red tape and less common sense is employed than in some of our Port offices and Government Bureaus, we have yet to learn of it.

"Leave all hope behind," over the door of of the Infernal Regions, has its counterpart in the legend which should be written over the Circumlocution office (it exists in all countries), "Leave your reason and judgment outside."

Take this contract law: It must be known to every one that it was intended to apply to a certain class of cheap labor, or, what is worse, a sort of slave system in disguise, whereby men and women of a very low order have been brought to America for unworthy purposes, and to underbid the honest and respectable labor of the country.

Our Solons, however, make this law apply to all professions and grades. If the Rev. Dr. Spurgeon should be called from London to a church in Cincinnati, he would not be allowed to land, any more than would the Chinese coolie or the Italian dago who comes to lower both the price of labor and morals.

A long and strong but fortunately unsuccessful fight has recently been waged against the coming of Herr Nikisch, the great Leipsic conductor, to take charge of the Boston Symphony Orchestra.

A contest of words at least even now is going on for and against the application of this law to the distinguished men of letters imported to teach in the new Catholic College in Washington.

Just at this time, too, there is great excitement over the proposed landing in New Orleans of a conductor and orchestra of high repute for the French opera house of that city.

It is right to discriminate, and it is always safe to use common sense in all things of this kind. Why should we allow second, third, and even fourth rate actors, lecturers, and singers to flock to this country in large numbers, and to swoop through our land, gathering up all the money they can lay hands on, and then go unmolested back whence they came, leaving us but the memory of horrible mutilations of dramatic and musical art, while distinguished men of art, science and literature are not allowed to come to remain permanently with us, to give us the benefit of their wisdom, culture, and experience?

But it is said by some that all men are equal before the law, etc., etc. That may be true

where mere technicalities are concerned, but the law is supposed to be a compendium of the sound sense and wisdom of the nation, and it should allow the exercise of judgment and discrimination when the welfare of the country is concerned.

Men are not equal, nor alike. There is a difference after all. Herr Nikisch and his mission to America should not be put on a level with the organ-grinder. One comes to elevate music, the other to debase it, though both may be after shekels.

Gladstone, if called to Harvard College, should not be rated in the same class with a useless, lazy, dirty specimen of the lowest dregs of the filthiest slums of Europe.

There is a difference, and those who have to do with the interpretation and enforcement of law should acknowledge this fact, and govern themselves accordingly.

A Little Sermon on Christmas

FOR OUR YOUNG READERS, BUT WHICH OLDER ONES CAN READ WITHOUT HARM.

The story of the first Christmas is familiar to all, and to young musicians it should have a special significance. At this time, for a little while Heaven was opened, and a chorus of sweet-voiced angels sang to a few wondering shepherds the beautiful song of peace and good will, which even now, nearly 1900 years later, is sweetly echoing throughout the world.

We have often queried whether this story of the shepherds had not some deeper and more important meaning than that conveyed by the merely literal history, true as that may have been.

What do the shepherds, and the sheep, and the vision of angels mean, in their highest interpretations?

What did the angels come to the poor sheep herders for, anyway? Why did they sing the heavenly song to them, who very likely knew but little about any kind of music? Why did they not go to some bright, warm palace in Jerusalem, or appear before the learned priests of the Temple?

The angels must have had some very good reason for doing as they did. What was it?

One reason for it all, we believe, is this: That little bit of history transacted on the plains of Bethlehem is an exact representation of what is being transacted in every honest human being everyday and all over the world.

Let us see how such a thing can be.

Lambs and sheep in all ages have been used as symbols of innocence and purity. "Innocent as a lamb" is a common saying. The Jews always sacrificed a lamb as the purest and most innocent thing that could be offered to the Deity, and it was used to represent the Savior of the world, the purest being that ever walked the earth.

Can we not truly say that in all human beings there are implanted germs of innocence and purity, and a love of what is right? If these germ are carefully watched and nurtured, as the shepherds guarded the sheep on the plains, then we become shepherds like them, keeping watch over our flocks of pure thoughts, right desires, and the love of what is good, driving away the wolfish passions and evil loves that would frighten and kill the little lambs.

A good shepherd is always very gentle and careful of his charge. So we must be very watchful and solicitous for the welfare of the smallest and feeblest of our desires and loves, if they be good; they must be guarded day and night, that nothing may harm them.

A wolf sometimes may try to break into the sheepfold while we are taking or studying our music lesson. In fact, all sorts of wild animals are constantly trying to get at the lambs to hurt or kill them.

But if we watch them carefully, and encourage and nurture them, wondrous things will come to us as they did to the shepherds of old. If the heart is kept pure, the thoughts clean, and the love of what is good is developed within us, our ears and our eyes will hear and see heavenly things. Keeping the heart pure clears the vision wonderfully. Why! the pure in heart can see into heaven; they can see God! What a wonderful thing that is?

The music of heaven comes to all who guard the lambs with care. The angels come to them and tell them grand stories, and sing to them the loveliest of all lovely songs, and they show them beautiful bright stars, and tell them of places where they may find holy and blessed things and even the Good Shepherd Himself.

So, then, dear young friends, as we sing and practice and play, let us try to guard well the lambs. Keep heart and mind and thought and action pure. As we study to perfect ourselves in music and character, let us try to have in our hearts the sweetest song of all, the music of a holy life, ever singing itself to the blessed Father, till we come to praise Him in glory everlasting.

The Apollo Club.

The first concert of the eighth season of this popular society was given Thursday evening, November 21st, at the Odeon, to an audience completely filling the concert room. Before speaking of the entertainment we would suggest that some other place be secured for future concerts, unless the managers of the building will provide some suitable means of ventilation. As on the night of the Thomas and Symphony concerts, the heat and impure air were simply insufferable. Every window was closed tight, the excuse being that the "people upstairs will not let them be open." But there is a difference between windows wide open, exposing people to dangerous draughts, and a little lowering of them at the top, which can do no harm to any one. As it is now, the Odeon is the most uncomfortable place in the city to spend an evening in.

We think we have heard the Club sing better than it did at this concert. Neither the instruments or voices were in tune in the first number, "King Olaf's Christmas," and the Club was evidently so bewitched by M. Musin's playing of Vieuxtemp's Caprice that it had to start the Arens' Serenade three times before it could go on with it. However, a little *contretemps* of this kind, occasionally, does no harm. It arouses to watchfulness, and proves the truth of the saying that eternal vigilance is the price of —— perfection; or, to put it in another way, it inculcates the lesson Michael Angelo tried to impress upon his pupils, that "attention to trifles makes perfection, and perfection is no trifle." But the Apollos gave a good concert, and quite redeemed themselves in the remaining numbers of the program. If we were disposed to criticise the make-up of the program itself we should quote the remark of a patron of the Club whose seat was near our own, who remarked that it was too serious, and suggested that there should have been more "fun" in it. The selection from "Antigone" was splendidly sung, as was also the dramatic scene by Sturm with which the concert closed. Here also the imported Baritone, Dr. Hopkinson, of Baltimore, was at his best. If he had been allowed the liberty of action in this number he would doubtless have scored a greater triumph than he did. There were several places where a little motion would have increased his own enthusiasm and that of the audience as well. The singing of Weinzierl's "Good Night" was one of the gems of the evening. We wish the Club would do more of this *a capella* singing. We are quite sure it would give greater satisfaction to its large audiences than the more pretentious music which requires orchestral accompaniments. What is more beautiful and effective than a well-trained chorus of men's voices singing without accompaniment?

Mr. Ovid Musin charmed and delighted all with his wonderful violin playing. We have never heard his equal in harmonic playing. We are glad to know that this distinguished violinist is to become a citizen of the United States, and has taken out papers for that purpose. The second concert will be given Thursday evening, January 16, 1890.

City Notes.

The Piano Principal of Miss Baur's Conservatory of Music has been honored by a promotion to the bench. At least we notice in a late *Indicator* a letter from Cincinnati in which he was designated as Judge McGrath. Such is fame. Did the proof-reader escape?

Mr. Thomas met the May Festival Chorus at the Odeon Monday and Tuesday evenings, November 25th and 26th, and gave it a rousing drill in the work now in hand. If the chorus is not as large as formerly it has improved wonderfully in quality. What a pity it is that this fine chorus cannot give several concerts in the interim between the regular festivals.

The genial and cultured pianist, Mr. Constance Sternberg, gave a matinee concert at the Odeon November 18th, at which he was assisted by Michael Brand, Miss Iva Kennedy, and others. Miss Annie E. Griffiths was to sing, but was unable to appear. We did not learn of the name of the singer who took her place. The weather was very bad the day of the concert, but Mr. C. seemed to play just as well as if he had selected that kind of weather as his special preference. We hope he will come again.

The VISITOR's Boston correspondent, Mr. Louis C. Elson, will give a course of lectures in Cincinnati under the auspices of the College of Music in January. If early application is made to him (care of New England Conservatory, Boston) he will give a few lectures in Ohio and Indiana during this visit. Mr. Elson's lectures are of great benefit to the music student, and interesting and profitable to all. During the past month he has lectured in Philadelphia; is giving a course of seven lectures in Providence, and at Farmington, Conn., at Miss Porter's famous school; at Montpelier, Vt., etc., etc. Mr. Elson's visit to the West should be taken advantage of by all schools and colleges interested in musical subjects.

The Thomas Testimonial Concert called together an audience worthy of the occasion. Every seat was occupied and a large number of people were obliged to stand during the entire performance. We noticed Prof. Van Cleve comfortably perched upon the dome of one of the boxes. The best playing was done in the two Wagner numbers with which the concert closed, though all was good. Joseffy never appeared to better advantage.

Geo. Schneider's Recitals for December and January, are as follows:

December 7th, Bach, C. Ph. E.—Sonata, A major. Rust, F. W.—Sonata Italiana. (Composed 1792, first published 1888.) Mendelssohn—Prelude, op. 104, No. 1. Etudes, op. 104, Nos. 1 and 2. Reinhold—Etudes, op. 26, Nos. 1 and 2. Impromptu, op. 2, No. 2. Beethoven—Sonata, op. 2, No. 2.

December 21st, Handel—Chaconne, G major. Beethoven—Sonata, op. 10, No. 1. Chopin—Nocturnes, op. 31, Nos. 1 and 2. Polonaise, op. 26, No. 1. Schumann—Sonata, op. 11, F-sharp minor.

January 4th, 1890—Weber—Sonata, op. 39. Moszkowski—op. 36. No. 4, In Autumn. No. 5, Air de Ballet. No. 6, Sparks. Schumann—Arabesques, op. 18. Fantasiestucke, op. 12, Nos. 1 to 4. Beethoven—Sonatas, 31, No. 3.

We consider these recitals of the greatest value to music students and amateurs. Mr. Schneider is a thorough artist and his interpretations show the most careful and conscientious study. We consider ourselves in luck when we can attend one of these concerts.

Prof. Van Cleve and some of his pupils gave a concert at the Y. M. C. A. Rooms Tuesday evening, November 19th. Mr. and Mrs. Bosserman, Mrs. Van Cleve and Mr. Charles Garner gave vocal numbers and the professor played Liszt's Rhapsody No. 12, a Ballade by Chopin, and an Oberon Transcription. The concert was a great success, and all the performers acquitted themselves with credit. Mr. Bosserman made a decided hit with his number, and all the performers were enthusiastically applauded.

Mr. Henry H. Nast, a well-known and talented musician of our city, and who was at one time connected with the Cincinnati Conservatory of Music, has taken Horace Greeley's advice and gone west. He is located in Denver, the future great city of the west. The citizens of Denver have reason to congratulate themselves on the decision of this accomplished musician to settle among them. The good work he accomplished in Cincinnati will long be remembered by his former pupils and friends, who wish him all the success he deserves in his new field of labor. His address is 63 Barth Block, corner Sixteenth and Stout Streets, Denver, Colorado.

We go to press before the date of the Lawson-Guckenberger Concert at the Scottish Rite Cathedral for the benefit of the Church of our Savior. We are sure it will prove to be one of events of the season. The following is the program:

1. Quartet. F-major. Op. 18, Beethoven. First Movement: Allegro con brio. Philharmonic String Quartet. 2. Songs. Soprano. *a.* "Wandering in the Woods," *b.* "With a Violet," Grieg. *c.* "In April," Massenet. *d.* "Rose and Jessamine I Twine," Jensen. Miss Corinne Moore-Lawson. 3. Cantabile, "Samson and Dalila," Contralto. "My Heart at thy Sweet Voice," C. Saint-Saens. Mrs. Benj. Guckenberger. 4. Piano Solo—Ballade. A-flat major, Chopin. Mr Benj. Guckenberger. 5. Vocal Duets. *a.* "Spring and Love," *b* "Springtime," Lassen. Mrs. Lawson and Mrs. Guckenberger. 6. Quartets. *a.* "Love Song," Jonas. *b.* "Filigrane," Lackenbacher. Philharmonic String Quartet. 7. Contralto Songs. *a.* "Spring Night," Schumann. *b* "Only the Sound of a Voice," Watson. Mrs. Guckenberger. 8. "Serenade." Soprano. Victor Herbert. Mrs. Lawson. 9. Quartets. *a.* "Declaration," *b.* "The Mill," Raff. Philharmonic String Quartet.

The first Symphony Concert of the series of five was given November 14th, at the Odeon, by the Cincinnati Orchestra, under the auspices of the College of Music, with Michael Brand, conductor; Henry Froehlich, concertmaster. Julia Rive-King, of New York, and Miss Mary H. How, of Boston, assisted as pianist and vocalist respectively. The new feature of the program was the new American Symphony, by Geo. W. Chadwick, of Boston. The orchestra was much delayed in its rehearsal by a very bad and incorrect manuscript, and considering that it was obliged to play from sheets full of corrections, it must be said that it did its work remarkably well. It is hardly just to criticise a work of this kind from a first hearing, especially as our impressions of it are rather mixed. We could make nothing at all of the first movement, but the second delighted us with its quaint melodies and instrumental effects. The closing movement is excellent, if not grand or great. We hope to hear this symphony again. The orchestral numbers which seemed to please best were the little gems for strings, and the closing Rhapsodie by Lalo. Mrs. King made a great hit in her number, the Rubinstein Concerto in D-minor. She seems to manage the lion of Russia as effectual as she does Chopin. The vocalist did not seem to "catch on," as the saying is. Either her numbers were not satisfactory, or else the difference of pitch between Boston and Cincinnati instruments troubled her so that she did not do her best. We were pleased to see a full house, and hope that the future concerts will be equally well sustained.

Otto Hegner.

There seems to be a difference of opinions about this young pianist. After a careful reading of our New York despatches from various sources, the VISITOR concludes that the following summary is about right:

Hegner's debut has not been given by his managers with the same eclat as Hofmann was; but that if he had appeared when Hofmann did he would have made quite as phenomenal a success. As a boy pianist the new-comer is really the more thorough little musician of the two; he is more poetic in temperament, and his work, so far as it has been heard, is more delicate and artistic; but he lacks the advantage of priority, as well as the magnetism that compelled Hofmann's audiences to develop an incomprehensible enthusiasm for his work. A comparison will force itself upon the public mind, however, as soon as that mind attempts to discover why, musically, the little Pole was more engaging and interesting than his talented successor; and the reason will probably be found to lie in the fact that while Hofmann's precocity was that of a child-musician, that of Hegner's is the precocity of a child-pianist. In both cases it is extremely early fruit; the only question is as to the comparative value of the fruit.

A little reflection on the lines suggested by such a comparison might tend to lessen the artistic significance of young Hegner's performances, but it cannot make them less wonderful than they are. His playing is the product of a highly developed faculty of imitation coupled with natural aptitudes of an extraordinary kind. These aptitudes are predominantly mechanical, however. He has great flexibility and strength of finger and a large hand. He has the sense of time, too, and of rhythm. So far as the mere manipulation of the keys goes, he is a wonder. But he is entirely reproductive. Much of his playing is monotonous and devoid of all poetic vitality. His resources of tone color are limited, his touch, unless he is playing soft music, unyielding and dry. It is marvelous that he should do what he does, but a listener who is not disposed simply to gape and marvel thoughtlessly will be apt to find his admiration pretty evenly divided between the boy and the teacher who trained him. For whatever there is of interpretation in the boy's playing is obviously the reproduced idea of his teacher. Every experienced hearer knows how the conviction of such a fact is forced upon one's mind. Originality of conception discloses itself in spontaneity.

Musical Notes.

Paola LaVilla's little operetta, "The Katydids," is in rehearsal at Ithaca, N. Y., and in New York city, where it will shortly be performed.

The Cæcilian Choir, of Newark, N. J., of which Mr. E. M. Bowman is director, held its first anniversary November 22d. It has had a very successful year, and has a brilliant future opening before it.

The Utica Conservatory of music, Louis Lombard, director, is giving a series of Monday and Saturday rehearsals by the faculty and pupils. Mr. I. V. Flagler, a remarkably fine organist, is giving a course of illustrated lectures at the Conservatory.

Mr. Charles Black, who has been visiting his father, Prof. J. S. Black, of Indianapolis, is about to return to Paris to resume his professional work. It is hoped that arrangements may be made whereby he may be heard at our May Festival next year. His voice is said to be something wonderful in sweetness and power.

Mr. Raphael Koester, director of music in Garrard College, Lancaster, Ky., gave his first musical entertainment at that institution November 9th. The music department seems to be in most excellent hands, judging from the program. Mr. K. has been at the College but a short time, and has evidently succeeded in putting the music department into good shape.

Our friend E. M. Bowman is in luck. The church for which he is musical director is about to move into a new and elegant building, and have given him *carte blanche* in the matter of procuring an organ. He has had one constructed by the Odells of New York, at a cost of more than $20,000. The choir will be divided for antiphonal singing, with a complete modern organ to support each choir, one of them controlled by electric action, and the other by pneumatic tubular and improved tracker action. Of course every valuable mechanical appliance will be used, and several new features in stop action, blowing, etc. We will undertake to say that this church has made a wise and profitable investment, and we congratulate Prof. Bowman on being connected with such a wide-awake society.

New York Notes.

The VISITOR condenses from its special dispatches the following interesting notes of music in New York:

The Philharmonic Society, Theodore Thomas, Conductor, began its forty-eighth season at the Metropolitan Opera House November 16th.

The two brilliant musicians, Sarasate and D'Albert, appeared at the concert at the Metropolitan Opera House November 18th. The conjunction of these two great artists was reserved for America.

The Beethoven Mannerchor celebrated its thirtieth anniversary November 17th. At the concert Mr. Arthur Mees directed a performance of Mendelssohn's "Antigone."

Mr. H. E. Krehbiel is to give a series of lectures on Wagner and his lyric dramas before the Seidl Society, Brooklyn. Mr. K. will have illustrations sung by well-known local talent.

The Rubinstein Club is a successful and popular association under the direction of W. R. Chapman. It has among its associate and active members some of the very best musical talent of the city. Its first concert of the season takes place December 12th at Chickering Hall.

The season of German Opera at the Metropolitan Opera House opened Wednesday, November 27th, with Wagner's "Flying Dutchman."

The New York Philharmonic Club will give its first concert of the season November 26th, with Brahms' Trio, Op. 101, for piano, violin and 'cello, Beethoven's "Kreutzer Sonata," and Bach's Concerto, No. 4.

The first concert of the seventeenth season of the Oratorio Society, Walter Damrosch, conductor, gave a concert November 9th at the Opera House. Liszt's "Christus" was given; not a very interesting work.

The Brooklyn Philharmonic Society began its thirty-second season with a concert at the Academy of Music November 9th, Theodore Thomas conducting. The program was divided between the musical Titans of the nineteenth century, Beethoven and Wagner.

Music in Boston.

BOSTON, Nov. 16, 1889.

The season has begun in solid earnest, and if the critic could divide himself into three or four parts and be present at all the concerts going on simultaneously, such ubiquity would be eminently desirable. As it is, I am obliged to hear a little of this concert and then a little of that, and allow specimen bricks frequently to stand for the entire edifice.

We never suffer for piano recitals in Boston, for we possess about two pianists to every inhabitant, and therefore the advent of a new artist in this field is something like sending coals to Newcastle. Nevertheless, Heinrich Kohler came here and demonstrated that he had a fine musical memory, and that he had more muscle, and could use the damper pedal more continuously than any of our resident pianists—but very little else.

Otto Hegner, the juvenile wonder, also came here and gave several piano concerts; but that is another matter. The boy is a wonder. I do not rank him quite as high as Hofmann, for the little Josef had more of spontaneity in creating music, but technically I think he is superior to his Lilliputian predecessor. He played Rubinstein's Valse Caprice in a manner that few adult pianists could excel. The difficult skips were made with absolute surety, and there was bravura enough in the performance to satisfy the most exacting critic. In his playing of Beethoven he follows the von Bulow interpretation, and follows it with the utmost intelligence. As a composer, too, he deserves much praise, even if he does not attain the Hofmann level. He played a suite of his own in which he shows a remarkable appreciation of the old school (although he does not altogether follow the Bach succession of movements) and gives some ingenious contrapuntal imitations. The Gavotte is especially dainty. A march which he has composed is a little more commonplace.

We are likely to have plenty of chamber music this winter, for, in addition to the Kneisel Quartette, which I consider the best string quartette in the country, the Adamowski Quartette are to begin operations next week, and the Listemann Quartette have already given an excellent program. At the Kneisel Quartette concert a young Cincinnati singer made her Boston debut. Madame Corinne Moore-Lawson has a rich and full voice and a charming stage presence. She is a true musician, far more so than most vocalists. Yet her first numbers were somewhat marred by nervousness, and tone and breathing were at first faulty. In her later songs this wore away, and she sang with much steadiness, expression and beauty. The Listemann Quartette have the advantage of possessing the best violoncellist n the country—Mr. Fritz Giese. Mr. Giese is somewhat erratic and cannot always be depended upon, but when he is at his best, he is unrivaled on this side of the Atlantic. Add to all these chamber concerts the fact that Professor Carl Baermann is to give a series of six, and you will see that chamber music has come to stay in Boston.

There is also some talk of forming a new vocal quartette at the New England Conservatory of Music. If this comes to fruition, one of the finest vocal quartettes of the country will result. At this same Conservatory a club has been formed of the faculty and officials, which bids fair to be of pleasant influence in musical circles. The guarantee fund to help lift the debt from this institution has now passed beyond $20,000, and will soon reach $50,000. Every graduate should assist the alma mater.

The Symphony Concerts have been important, and chief among them all was a program, given a week ago, when three symphonies, and nothing else, constituted the concert. It was Mr. Nikisch's object to show in a single concert the rise, progress and culmination of symphony. The first was a Haydn symphony, one of his early works in G major, and it was splendidly played, without that idiotic placidity with which so many persons invest Haydn. Then came that violet of a symphony, the G minor, by Mozart, which was also admirably interpreted. Then, as climax, came Beethoven's Fifth Symphony, which was not so well read. In this Mr. Nikisch followed the ultra-Wagnerism reading, which, I think, makes the work inflated and bombastic, instead of dignified. Besides, it was not technically so well given as in former days by Mr. Gericke, the great figure of the first movement being rather ragged, and far too prolonged. But this is the only lapsus that the new conductor has made, and in this he has very eminent precedent. The last concert given presented Goetz's one symphony with admirable effect, and at a popular concert given this week a great success was made with Berlioz's arrangement of the "Invitation to the Dance" (the most sparkling bit of modern orchestration that I know of), and Wagner's lovely Siegfried Idylle. By the way, every time Weber's "Invitation" is played, some one is deceived by the double cadence, and applauds too soon. It would be much better to follow Tausig's example and leave out those final regrets of the dancer-lover altogether, for surely such a reminiscence after a full cadence is little better than a practical joke, and is quite out of place.

PROTEUS.

Edward Lloyd.

THE GREAT ENGLISH TENOR ENGAGED FOR THE NEXT MAY FESTIVAL.

The Directors of the Festival Association take pleasure in announcing the engagement of the celebrated English tenor, Edward Lloyd, for the Festival of 1890. The enthusiasm aroused by his appearance at the Festival of 1888, and the general desire to hear him again, convinced the Board that it would be very gratifying to the public, both in Cincinnati and elsewhere, and be an assurance of success, to have him sing in the Festival of 1890, and negotiations have just been brought to a successful issue.

The programme agreed upon with the Musical Director, in case of his engagement, has been selected especially for a display of his great capacity in some of the compositions in which he has made his fame abroad, and the Directors hope to complete other engagements with musical artists which will be in keeping with the importance of this one.

Some months ago the Directors resolved to give the Festival as usual in 1890, provided an advance subscription of not less than 2,000 tickets could be obtained at $12 each, payable April 10, 1890. These tickets to be in the usual divisible form, and to represent the first 2,000 seats reserved for the Festival, the holders of the subscription tickets having the right to secure their seats before non-subscribers.

The members of the Board have found a ready and willing response from business houses generally, but before closing the subscription desire to give all who wish to subscribe an opportunity of doing so, and up to December 15th will receive any subscription mailed to either of the undersigned, or a subscription paper giving the terms of the subscription can be found at The John Church Co.'s music store, or one will be mailed to any one requesting it.

After December 15th no subscriptions will be received, and those desiring tickets will have to wait until the time allowed for securing the 2,000 seats has passed. By order of the Board.

WM. N. HOBART, President.

H. T. LOOMIS, Secretary.

Musical Hopper.

"What is your salary, Dr. Stiggins?" "My salary," said the clergyman slowly, "is $3,000; but my pay is about $1,200."

Punctilious traveler—"Now what ought little boys to say when a gentleman gives them a nickel for carrying his satchel?" Small boy—"Tain't 'nough."

The little girl who wrote on her examination paper, "The interior of Africa is principally used for purposes of exploration," was wiser than she thought.

He (enthusiastic dancer —"Is not waltzing delightful? Really, I think when I die I should like to waltz up to heaven." She (smiling quietly)—"Take care you do not reverse, and go the other way."

A CUTE TRICK.—Teacher (upon discovering that the fire needs replenishing)—"Which little boy is the strongest in the room?" Loud chorus—"I! I! I! I!" "Well, the strongest one may go down cellar and get an armful of wood."

HER LIEN ON THE STAGE.—Sarah Bernhardt has at last struck the role she has been growing up for. She has made a hit as Lena in the French adaptation of "As in a Looking Glass." A Lena actress than Sarah does not exist.—*Washington Critic.*

A London music teacher announces his desire for pupils in the following unique fashion: "Mr. ——— does not see how he can live through another winter, and being anxious to leave behind the best traditions that he can, hopes that pupils will turn up quickly."

THEIR FAVORITE SONGS.—President Harrison—Dar's Heaps of Trouble on de Ole Man's Mind.

Senator Evarts—Where Did You Get That Hat?

Napoleon Ives—It May Be Four Years and it May Be For Ever.

Jay Gould—Little Drops of Water.

Ward McAllister—Old Hundred (repeated four times).

The Stock Exchange—Mary Had a Little Lamb—Little Lamb—Little Lamb.

Roswell P.—'Tis But a Little Faded Flower.

Corporal Tanner—Out in the Cold World.

Chauncey M. Depew—Some Day.

General Sherman—Marching Through Georgia.

Chicago—Blow, Ye Winds of the Morning, Blow, Blow, Blow.

The Sugar Trust—In the Sweet Buy and Buy.

Cornelius Vanderbilt—I've Fifteen Dollars in My Inside Pocket.—*Metcalfe, in Life.*

A Choir Title in Dispute.

The Balmoral Choir, now in America, is declared to have no right to that title by Henry Albert Lambeth, of Glasgow, Scotland. In an affidavit sworn to before James Colquhoun, acting chief magistrate of Glasgow, on September 14th of this year, he says that he is the "originator, proprietor and conductor of the Balmoral Choir"; and that the "party of vocalists advertised to appear in Steinway Hall upon the second day of November of this year under the name or title of the Balmoral Choir, were never at Balmoral, and are in no way connected with my choir." The name, he declares further, has been assumed "for the express purpose of misleading the American public" and trading upon his reputation. He also makes known his intention to visit America with his choir, and to begin proceedings in the courts of Scotland to require the company to renounce its present title.

When the documents were shown to him, J. W. R. Binns, the manager of the choir, said that similar ones had been sent to him. It was true, he declared, that Mr. Lambeth had applied for an injunction requiring that his choir give up the name "Balmoral," but that it had not been granted. He had indisputable evidence in his possession, he added, proving the right of his choir to the title which it bore. Extracts from Scottish papers in corroboration of his statements were given to the reporter. The officers of the Scottish Society said that they had investigated the affair thoroughly and that there was no doubt of the correctness of Mr. Binns' statements. The quarrel was due entirely to jealousy on the part of Mr. Lambeth, who is now over seventy years old.

D'Albert.

D'Albert can best be described as resembling his picture, a mass of hair like a lion's mane falling over his head and partly over his brow. He is a man of few words, and does not respond easily to questions, but his face brightens when he hears German, for he speaks the English language poorly.

"I thought you were born in England," said a reporter.

"So I was," he replied. "My mother was a German, my father a Frenchman; but I only lived there four years."

"And are you as bitter against the English as reports make out?"

"Not against Englishmen; only against the climate and the English musical life."

It will be remembered that D'Albert said: "Unfortunately I studied for a considerable time in that land of fogs, but during that time I learned absolutely nothing. Only since I left that barbarous land have I begun to live, and I live now for the unique, free, glorious German art." D'Albert laughed heartily at the words attributed to him. He is now twenty-six years old and was born in Glasgow. He was taught music by his father, and in 1876 he obtained a scholarship in the National Training-School in London. He attracted the attention of Richter, and by his advice went to study at Weimar with Liszt, who called him a second Tausig. He is the composer of an overture, "Hyperion," which was played at a Richter concert in 1885, and a symphony in F, Op. 4, in 1886. Last winter a string quartet of his was heard at Vienna. A dramatic overture was played at the Tonkunstlerfest at Cologne in 1887, and he is now, he says, engaged in the composition of a grand opera.

Von Bulow said: "There are but three great pianists in the world, Rubinstein, myself and D'Albert; but the last is yet young and bids fair to surpass us all." According to Von Bulow's last letter, sent a few days ago, to Walter Damrosch, who is to conduct the orchestra in the Sarasate-D'Albert concerts, the pianist has already passed his older rivals, and is to surprise us with his enormous technical skill and wonderful poetic inspiration. D'Albert is accompanied to this country by his wife.

Standards of Musical Taste.

RECENT LECTURE BY J. S. VAN CLEVE AT THE CINCINNATI CONSERVATORY OF MUSIC.

The lectures of Mr. Van Cleve upon music have been appreciated by hundreds of audiences and schools, but by none more heartily or genuinely than by the faculty and students of the Cincinnati Conservatory. He has lectured there, on an average, five times each season since 1880.

Prof. Van Cleve is one of the least reportable of men, for there is something in his personality which completely fascinates attention, and the fluent speech, the glowing enthusiasm of manner, and the bewildering abundance of interesting facts carried along upon the current of his discourse, all combine to make a whole which is at once valuable to the student of little experience, and suggestive to the most learned connoisseur. Some of the many points made in the lecture were as follows:

Music, like poetry or painting, springs from the inner depths of man's nature, and at the bottom all the arts are the same. They all arise from the need to utter, that is to *outer* one's dreams. Music can never of itself be bad or corrupting, but it may be linked with vice and be wedded to ignoble thoughts, as roses the sweetest and laurel the greenest may be used to adorn the orgies of the dissolute. The chief difficulty which we educators in music have to contend with is not so much anything really low in music as with childish frivolity and incongruity. For example, the much played and much ridiculed "Maiden's Prayer" contains beautiful chords and pretty arpeggio runs, but its absurdity consists in the totally inappropriate expression of a pure-hearted and reverential aspiration toward God.

The music which is vamped over from the opera to voice religious ideas in the Sunday-school of the day is blameworthy in like manner. Every young student has a vague feeling that what his teacher calls good music is like an exercise—that it is pretty once in a while, but only in lucid moments, while the rest of it is all confused and dreary, good chiefly as an exercise for the fingers.

The reason for the childish feebleness of our early digestion is that America is not a musical country in the sense that Germany is. The higher forms of art, till lately, have been exotics in America, and like exotics have been possessed by a few dilettanti in frail seclusion, the rude breath of the general opinion being too unfavorable to them. There has arisen, however, within the last few years, a great wave of earnest effort in the higher and more intricate forms of composition, and every zealous musician who loves his art and his country is glad at heart for the widening dawn.

The first thing which you must learn when you come to the city to cultivate musical art is to distrust all first impressions in any species of music new to you. That which at first is dull, will, like the diamond, flame into radiant beauty when patient art has elaborated it.

There are widely different standards of judgment in different nations, but the Germans at present hold the front rank, as the Italians did in the eighteenth century, and the Netherlanders in the fifteenth century.

Here Prof. Van Cleve enlarged in a happy manner upon the evil effects of national bigotry in art, which he emphatically declared to be the atmosphere of total humanity. The last sentence of the lecture was a ringing piece of good advice, and was something as follows: Love that which a majority of scholars call good; second, toil at technical mastery like a devotee; third, read diligently the best literature and criticism upon music; and fourth, attend concerts, and listening religiously.

It is a most praiseworthy custom of the students who attend Prof. Van Cleve's lectures to take notes in pencil during the delivery of the discourse.

Eleven members of the Balmoral Choir arrived in New York city October 29th, on the Anchor Line steamer Circassia. Walter Bruce is conductor of the choir; R. J. Patrick, elocutionist; Miss Edith Ross, contralto; Miss Effie Goodwin, soprano; Peter Kerr, tenor, and William Young, bass. They will make a six months' tour of this country and Canada under the management of J. W. R. Binns, opening in Steinway Hall, November 2.

Herr Rashman, the well-known baritone singer, proposes to test a curious point of law in connection with the phonograph. When at Venedig lately, he obligingly sang a selection from "Hamlet" to a phonograph belonging to Signor Copello, and the latter has given exhibitions of the instrument at which he reproduced Herr Rashman's tones to large audiences, of whom he charged an admis ion fee. The singer did not receive any share of the profits, and he will try to have Signor Copello's exhibitions stopped by law.

BOOKS AND MAGAZINES.

The College Minstrel is the name of a new book containing a collection of songs, quartets and choruses designed for the use of College Students, Glee Clubs and male voice organizations. It is not a text-book, but a book of the latest and best songs of a humorous, sentimental and popular character for recreation and social uses. Both music and words are of a higher grade than those found in most collections of College Songs, and we have no doubt will be widely adopted by those for whom it was designed.

The Century has begun some new features of great interest now that the old ones are coming to an end. The Lincoln history will close in a number or two, as will probably the Kennan articles on Siberia. Jefferson, the actor, began his autobiography in the November *Century*, and it will continue through the greater part of next year probably. It is of great interest, written in a simple, unaffected way, which is as charming as the writer's acting: full of intensely interesting sketches and pen pictures of the profession and the times in which he has lived. We think it will prove to be one of the most profitable ventures the magazine has engaged in. It could not have selected a man better fitted for the work of writing a history of the stage in America than Joseph Jefferson. Mr. Stockton begins one of his characteristic stories, which he has entitled "The Merry Chanter." If the opening chapters are fair specimens we can promise this story to be a fitting rival to the best of his previous works. Mark Twain's story does not interest us much. During the coming volume *The Century* is to have an illustrated series of articles on the French Salons of the seventeenth and eighteenth centuries, including pen portraits of many of the leaders and a detailed account of the organization and composition of several historical salons. A great number of interesting portraits will be given with the series.

The Wide Awake reaches us regularly, though sometimes a little late for extended notice. A very grateful and pleasing article is that by Susan Coolidge on "H. H." (Helen Hunt Jackson). A fine portrait accompanies the sketch. A very delightful article for boys is about "Jack-knives," with twenty-one pictures, the joint work of Professor Mason and Mr. Chandlee of the Smithsonian. Mrs. Fremont tells how she went to an Odd Fellow's Ball in California, and camped out on Mount Bullion, fronting the Yosemite. Mrs. Claflin's Daisy-Pattie Letter gives certain warnings to young people, drawn from the mistakes and ignorance of people elected to fill high places in our Government; we learn that this admirable series of Behavior Letters will continue through 1890. Margaret Sidney's Peppers serial comes to a close, but the reader confidently adds an *au revoir* as he sees the delightful family off for Europe. Mrs. White's Public School Cooking series, in closing, tells how young women may get their training as Teachers of School-Cooking; Professor Starr finishes his "Geological Talks;" the last of the "Famous Stones" stories gives the history of two celebrated jewels—the Tara Brooch, and the Shrine of St. Patrick's Bell—an unique chapter. The above is only a part of the many interesting articles in the magazine. *The Christmas Wide Awake* will be one of superior excellence if it is possible to surpass its present high standard.

Hark! A Thrilling Song.

T. G. LA MOILLE. GEO. F. ROOT.

Andantino.

1. Hark! a thrill - ing song from heav - en, Wak-ing earth's great ju - bi - lee, Where those shin - ing wings come her - alds, O'er the hushed Ju - de - an plain, With good ti - dings of great chil - dren, Son of man and yet di - vine, We be - seech thy lov - ing

2. Look! they come, re - joic - ing

3. Best of Is - rael's choicest

7118-3

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cleav - ing Downward through yon star-ry sea. Hear the an-gel cho-rus

glad - ness: Christ, with last - ing, peaceful reign. Tho' in manger smiles the

fav - or, May our life re - sem-ble thine! Hear the an-gel bands re-

tell - ing: "Peace on earth, good will to men!" And our voice, with rapture

Sav - ior, Promised star re-veals his bed, And the long ex-pect - ed

peat - ing, With ex - ult - ant, joy-ful strain: "Wake, O earth, return heav'n's

swell - ing, Ech-oes prais - es o'er a - gain, Echoes prais-es o'er a-

glo - ry Lights that ha - lo round his head, Lights that ha-lo round his

greet - ing, God Mes - si - ah comes to reign, God Mes-si - ah comes to

gain.

head.

reign.

Christmas Anthem No. 3.

ED. L. CRANMER.

With Vigor.

ff

Glo-ry be to God, to God on high, Peace on earth, good will to man.

Glo-ry, Glo-ry,

1mo. 2do.

Hear the an-gels, hear the an-gels, Glo-ry be to God on high, God on high.

mf Tenor Solo. Andante.

For un - to you is born this day In Da - vid's town a Sav - ior, Which is

mp

Christ, the King, Which is Christ, the King, And his name shall be call - ed Won-der-ful.

7119—5
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Quartet. Refrain. A tempo.

mp

He is Christ, the King. Glo-ry be to God, to God on high, Peace on earth, good will to man.

ff

Sopr. and Contralto. Andantino.

List - en to the won - drous sto - ry, Which they

mf

chant in hymns of joy, ... Glo - ry in the

Rit.

high - est, glo - ry, Glo - ry be to God on high.

Baritone Solo. Andantino.

1. Peace on earth, good will from heav - en, Reach - ing far as man is found, Souls re - deemed and sins for - giv - en, Loud on gold - en harps shall sound.

2. Christ is born, the great an - noint - ed, Heav'n and earth his prais - es sing, O re - ceive whom God ap - point - ed, For your Proph - et, Priest and King.

Chorus. Marcia.

Glo - ry Glo - ry

ff

Hal - le - lu - jah, Hal - le - lu - jah, Glo - ry be to God on high.

Rit.

Marcia.

Glo-ry be to God in the high - est, Glo-ry be to God, Glo-ry be to God,

ff

Glo - ry be to God on high, Peace on earth, good will to man,

ff

Glo - ry be to God in the high - est, Peace, good will to man.

Glo - ry be to God on high, Peace, good will to man.

Sopr. and Alto.

Hast - - en, mor - tals, to a - dore . . . . him,

mf

Learn his name and taste his joy. . . . .

Chorus.

Till in heav'n ye sing be - fore him Glo - ry be to God on high.

f

ff

Peace on earth, good will to man. . . . .

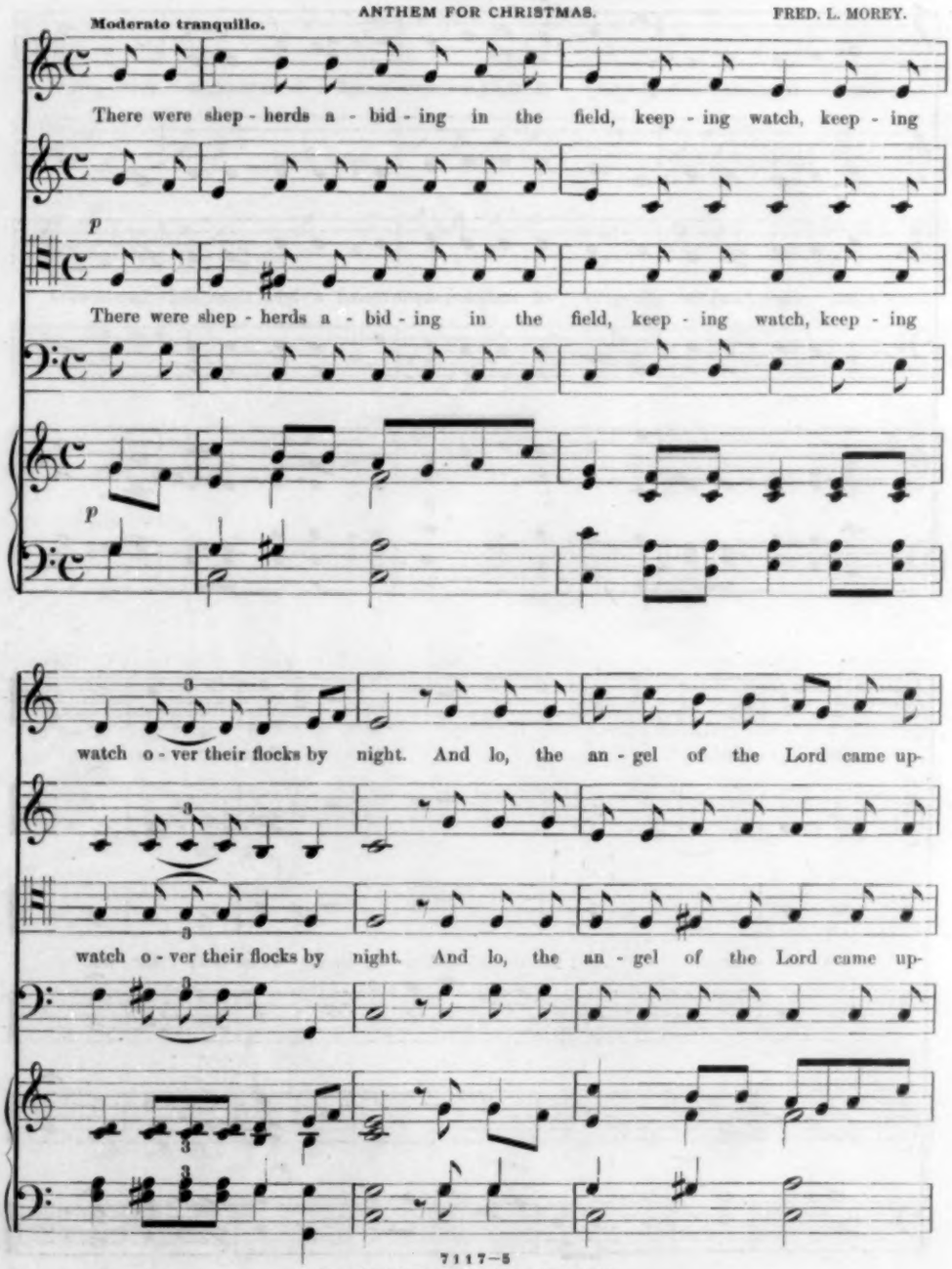
ff

ff

There Were Shepherds.

ANTHEM FOR CHRISTMAS.

FRED. L. MOREY.



7117—5

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on them, and the glo - ry of the Lord shone round a - bout them, and they were

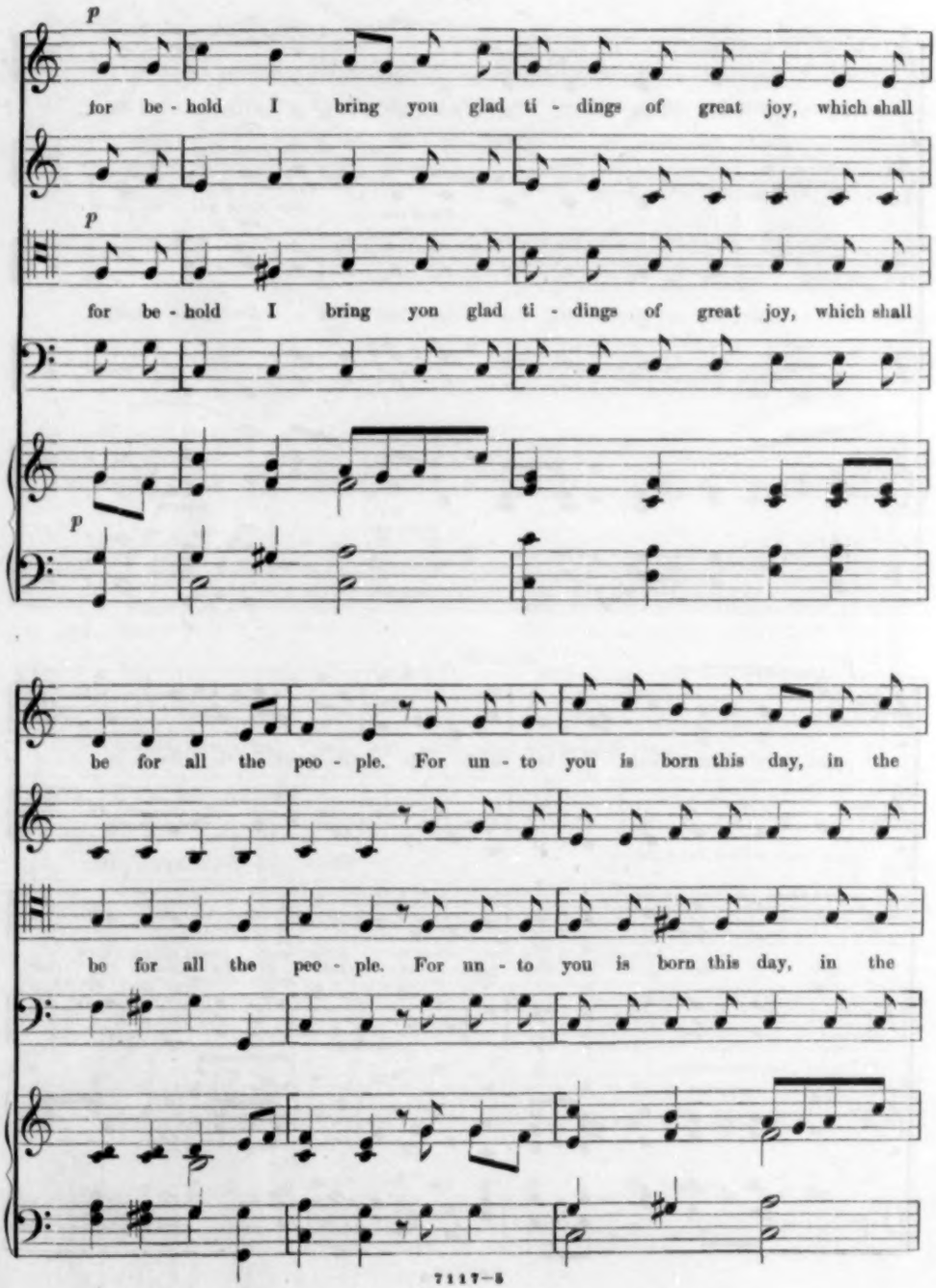
on them, and the glo - ry of the Lord shone round a - bout them, and they were

sore a - fraid. Fear not; fear not;

f

sore a - fraid. And the an - gel said un - to them: Fear not; fear not;

f


p
for be - hold I bring you glad ti - dings of great joy, which shall
p
for be - hold I bring yon glad ti - dings of great joy, which shall
p
be for all the peo - ple. For un - to you is born this day, in the
be for all the peo - ple. For un - to you is born this day, in the

Poco rit.

cit - y of Da - vid, a Sav - ior, which is Christ, the Lord.

Poco rit.

cit - y of Da - vid, a Sav - ior, which is Christ, the Lord.

Poco rit.

f Alla breve.

Glo - ry to God in the high - est, Glo - ry to God in the

f Glo - - ry to

Glo - ry to God in the high - est, Glo - ry to God in the

f

high - - est, Glo - ry to God in the high - est, and peace on earth, good

God in the high - est,

high - - est, Glo - ry to God in the high - est, and peace on earth, good

Molto rit.

will towards men, and peace on earth, good will towards men. . . .

men, good will towards men.

will towards men, and peace on earth, good will towards men. . . .

Christ, the Lord, is Born.

IDA SCOTT TAYLOR. (CAROL.) H. P. DANKS.

1. Let all the bells . . . . . tri - umph - ant ring, ... Let ev - 'ry
2. The Lord is born, ... a Prince and King, ... Let ev - 'ry

SEMI-CHORUS.

2. Let all the bells tri - umph - ant ring,
2. The Lord is born, a Prince and King,

voice . . . . . with glad - ness sing, ... This
heart . . . . . its trib - ute bring, ... His

Let ev - 'ry voice with glad - ness sing, This
Let ev - 'ry heart its trib - ute bring, His

ho - - - - ly Christ - mas morn: . . . Let earth and
glo - - - - - ry to a - - dorn. . . . . Let ev - 'ry

ho - ly Christ - mas morn, Christ - mas morn, . . .
glo - ry to a - dorn, to a - dorn, ...

skies . . . . . to praise a - wake, ... Let hill and
tongue . . . . . His love pro - claim, ... And mag - ni

Let earth and skies to praise a - wake,
Let ev - 'ry tongue His love pro - claim,

2974—2

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vale . . . . . their si-lence break, ... For Christ, the Lord, ... is
fy . . . . . His ho - ly Name, ... For Christ, the Lord, ... is

Let hill and vale their si-lence break, For Christ, the Lord, is
And mag-ni - fy His ho - ly Name, For Christ, the Lord, is

born!
born!

FULL CHORUS.

born! A - wake, a - wake, a . wake and chant the strain, This
born!

morn Your tongues em-ploy with

ho - ly, ho - ly Christmas morn, this ho - ly morn, Your tongues employ with notes of joy, with

notes of joy, For Christ, the Lord, is born. . . .

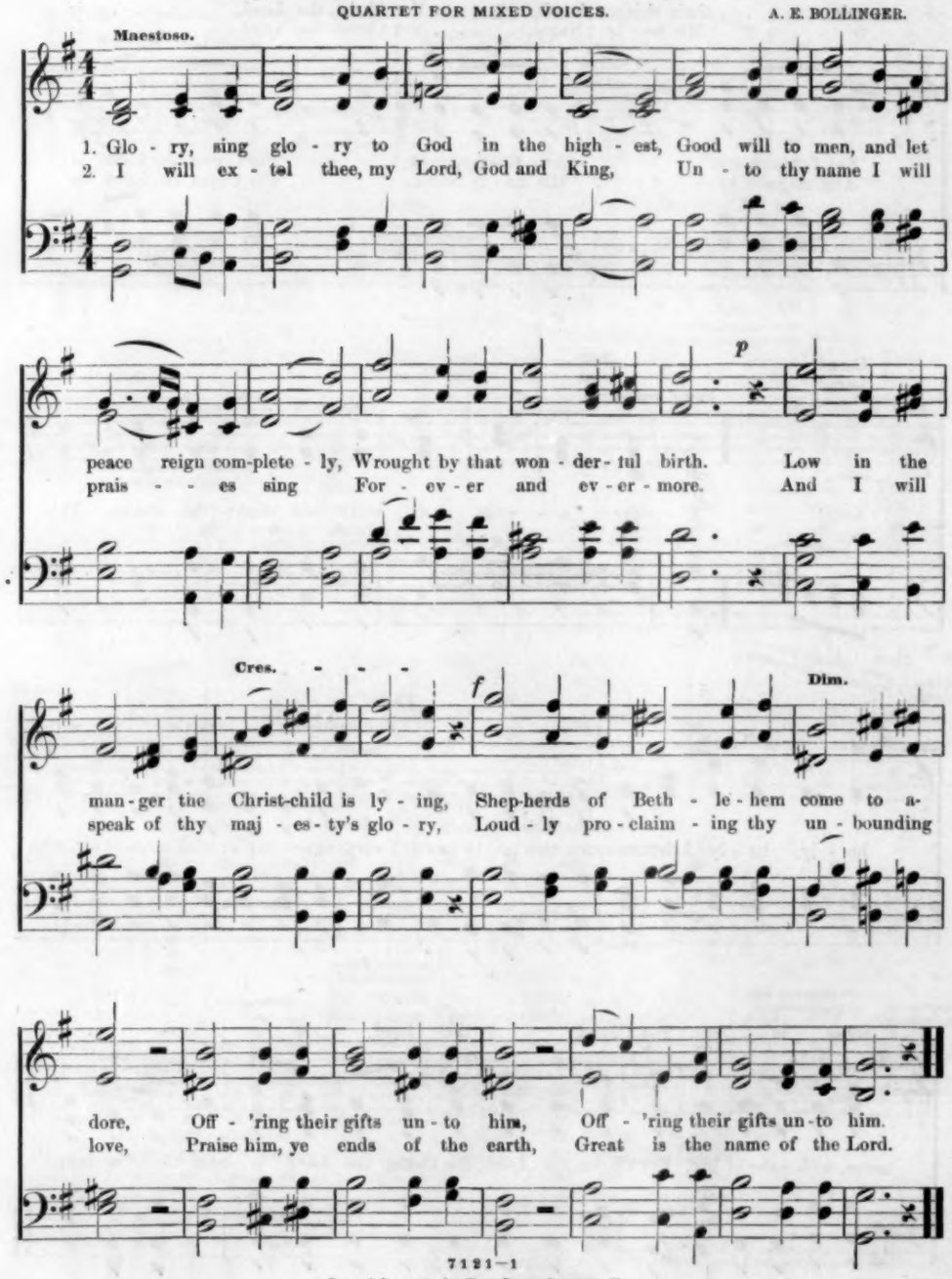
Rall.

notes, with notes of joy, For Christ, the Lord, for Christ, the Lord, is born, Christ is born.

Glory, Sing Glory to God in the Highest.

QUARTET FOR MIXED VOICES.

A. E. BOLLINGER.



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PASTORALE.

L. v. Beethoven.

ORGAN VOLUNTARY.

ANDANTE.

11.

p

L.H.

MARCH.

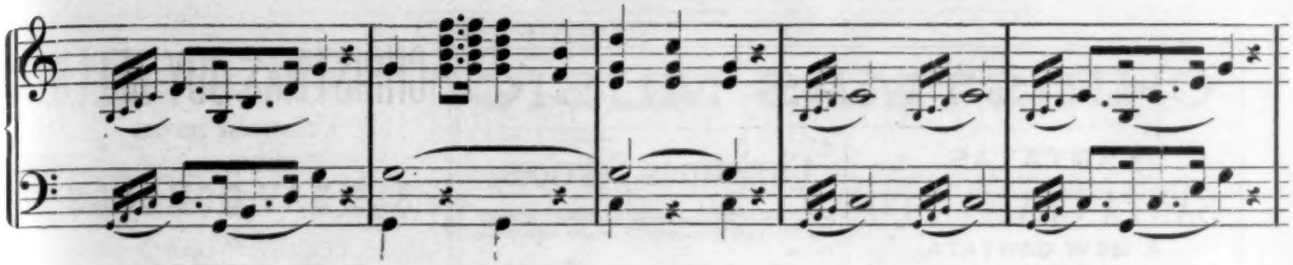
In March Time.

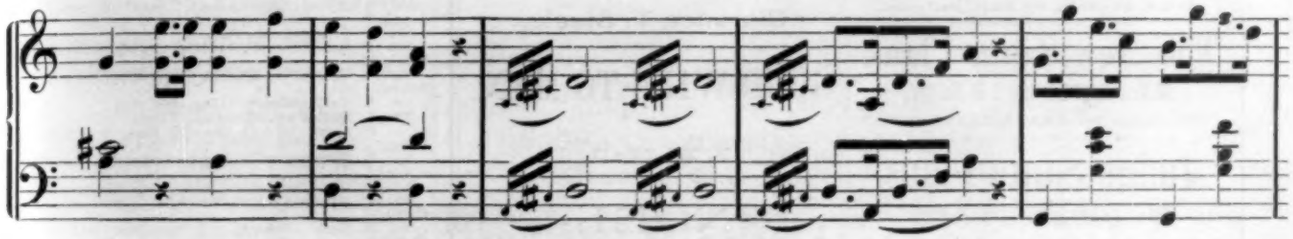
Arr. from M. Watson.

1st.

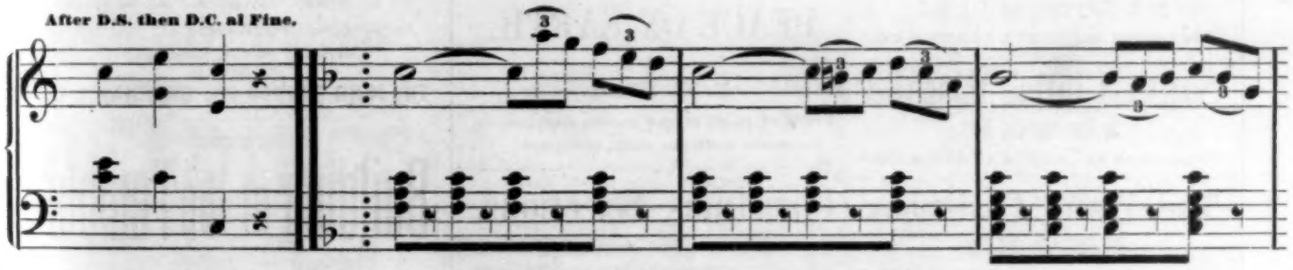
2d.

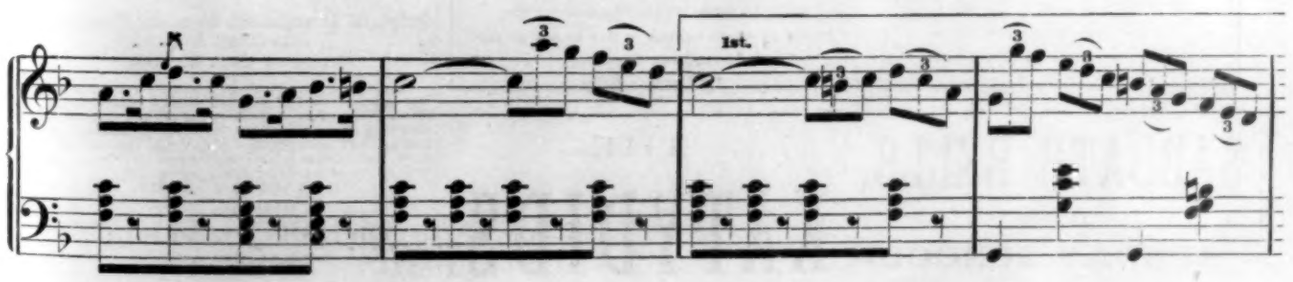
Fine.

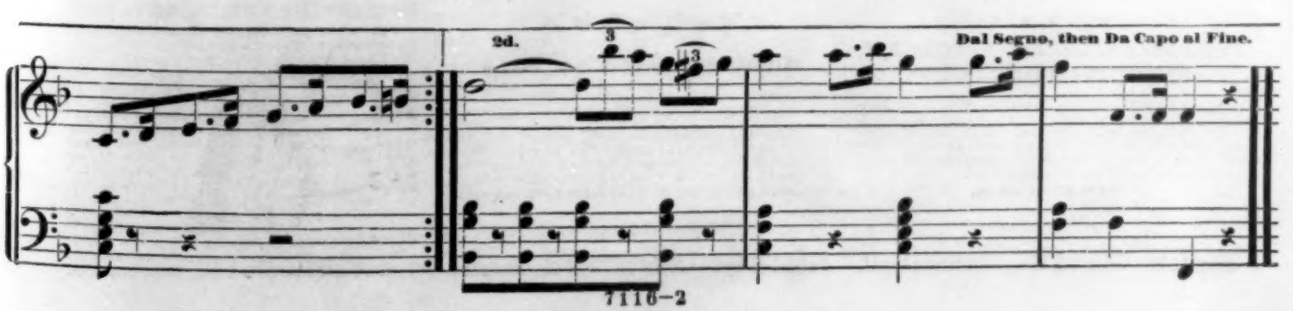




After D.S. then D.C. al Fine.







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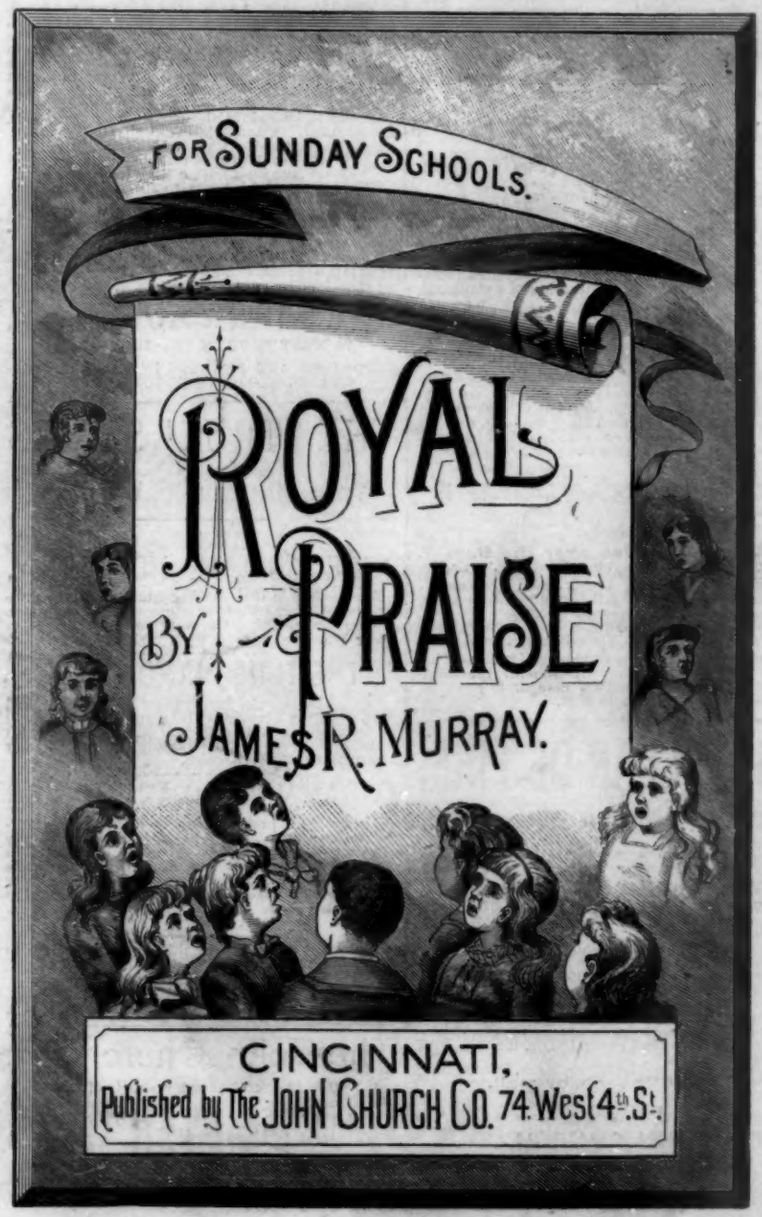

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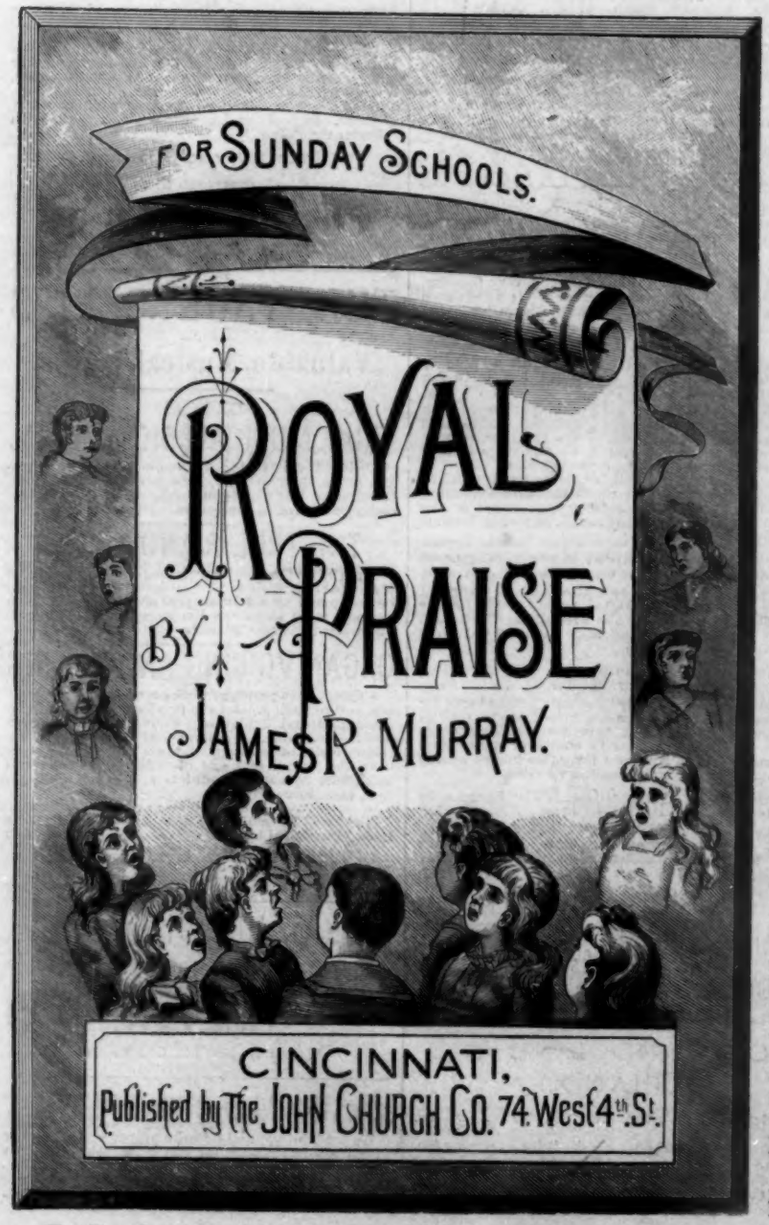

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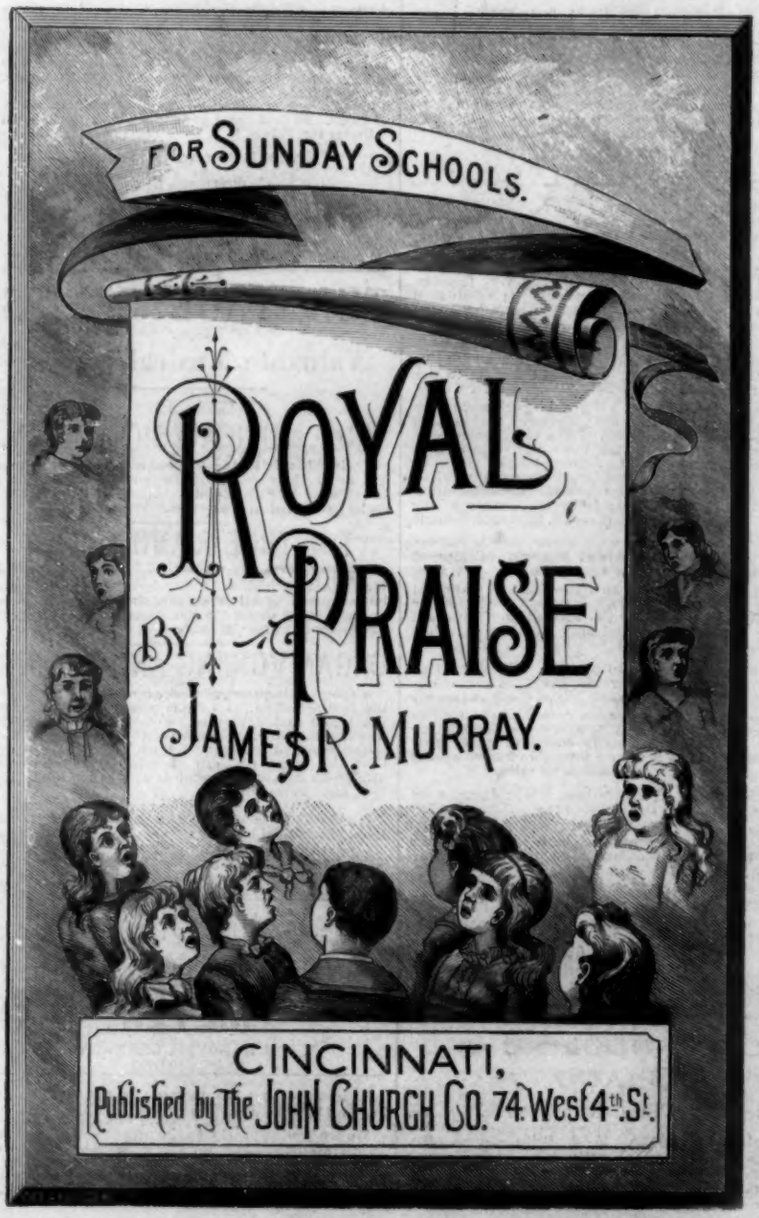

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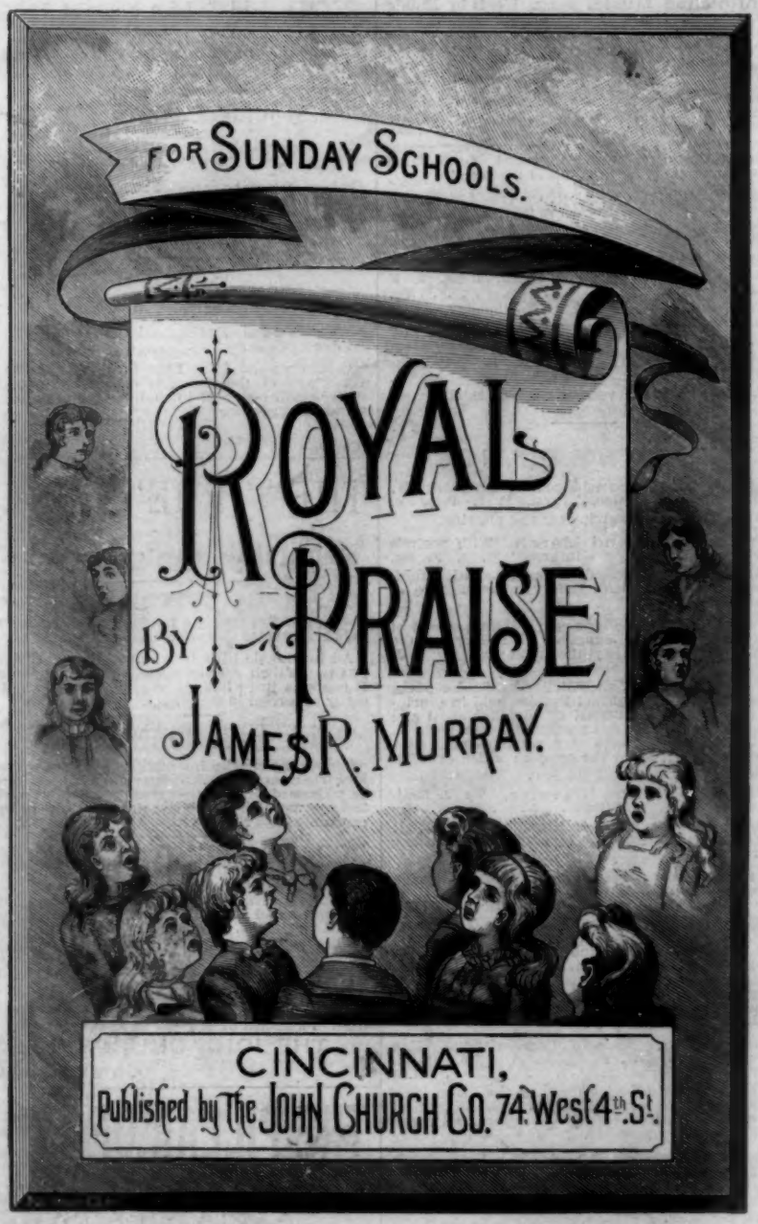

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11 I was Glad . . . . . Smith. 15
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13 I will Magnify Thee . . . . . McPhail. 15
14 He hath Redeemed the World . . . Grape. 15
15 Blessed is He who Cometh . . . . Gounod. 6
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54 Oh, Let Those Whose Sorrow . . . Wilson. 6
55 All is Peace . . . . . Tours. 8
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58 From the Cares of the World . . . . Root. 15
59 Day is Ended . . . . . Murray. 6
60 Hosanna, Blessed is He . . . . . Danks. 15
61 Hallelujah! He is Risen . . . . . Murray. 15
62 Christ, our Passover . . . . . Danks. 15
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68 Jerusalem (hymn anthem) . . . . . Root. 8
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72 Give Ear, O Lord . . . . . Oberthur. 6
73 Stay, Holy Spirit . . . . . Shoff. 8
74 Lord, we Come before Thee now . . . Root. 15
75 One Sweetly Solemn Thought . . . . Root. 8
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109 O Praise the Lord . . . . E. L. Cranmer. 18
110 Softly now the Light of Day . Manchester. 5
111 O Lord my God . . . . . Gilmore. 8
112 O Blessed Savior . . . . . Gilmore. 8
113 The Lord is in His Holy Temple . Knopfel. 8
114 Have Mercy upon Me, O Lord . . . Blose. 6
115 The Lord is my Shepherd . . . . . Blose. 6
116 Jesus, Full of Love Divine . . . McPhail. 18
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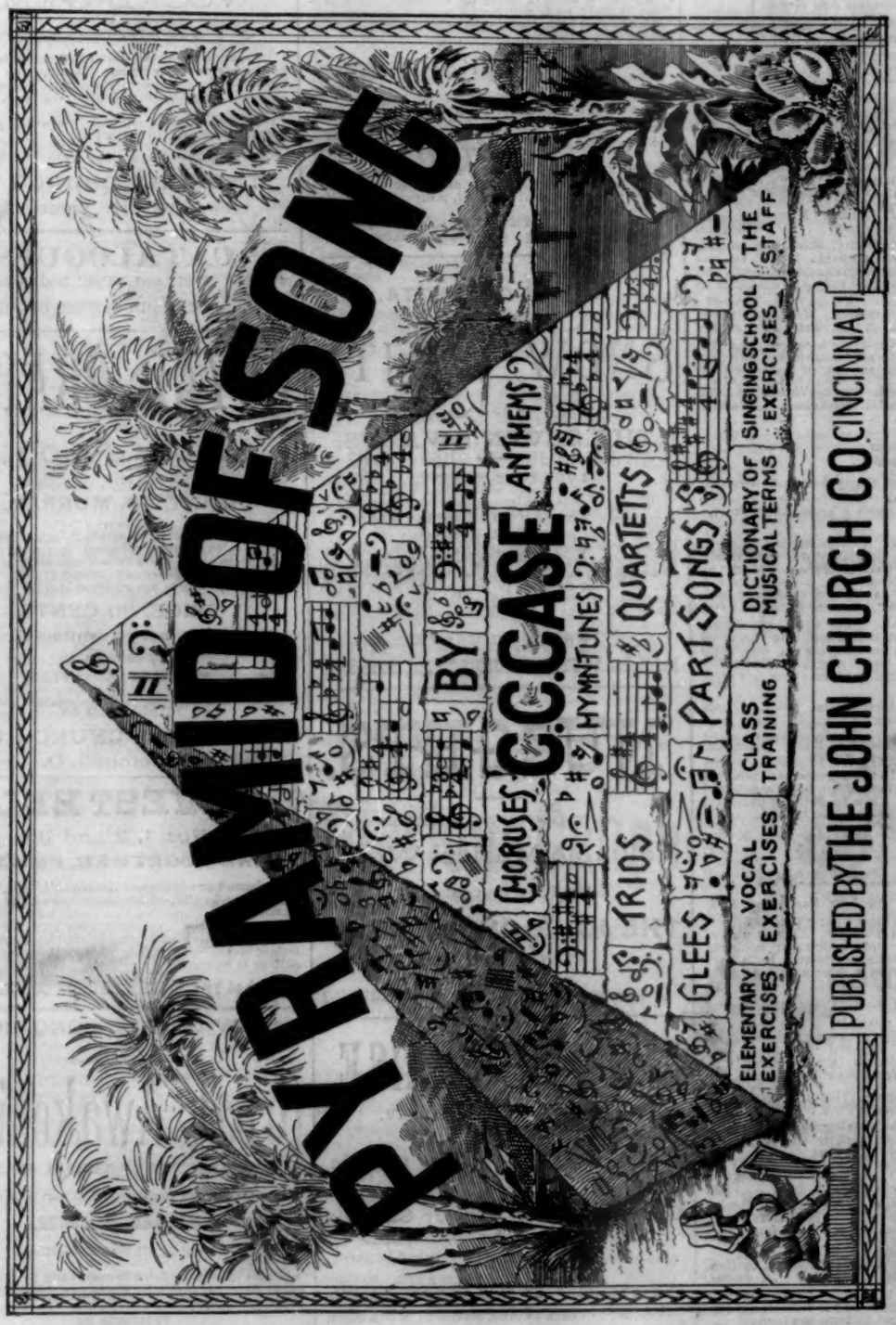

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